

THE STRUCTURAL ARRANGEMENT  
OF THE OLD FRENCH NARRATIVE LAYS

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## Table of Contents

Acknowledgements	1
Abstract	3
Introduction	5
The Old French narrative lays	5
Manuscripts, editions and dates of the lays analyzed within this thesis	20
Past research on the structure of the lays	23
Theoretical approach and context	24
The unity of the narrative	28
Thesis outline	32
Chapter One: Beginning and End	37
Medieval beginning: natural order	37
Medieval beginning: artificial order	44
Rhetorical beginning	63
End	75
Chapter Two: Abbreviation and Emphasis	84
Abbreviation: Emphasis and Metonymy	88
Ornamentation figure Emphasis	89
Emphasis: Ambiguity	91
Emphasis: Consequence	93
Emphasis: Analogy	100
Emphasis: Hyperbole	103
Emphasis: Understatement	117
Emphasis: Aposiopesis	117
Abbreviation: Implication	120
Abbreviation: Articulus	126
Abbreviation: Asyndeton	127
Abbreviation: Conciseness	129
Chapter Three: Amplification	135
Description	137
Comparison	159
Opposition	171
Personification	172
Apostrophe	173
Periphrasis	179
Chapter Four: Digression and Refining	186
Digression	186
Refining	200
Chapter Five: Repetition and Parallels	235
Repetition of the same or similar words: Reduplication, Transplacement and Paronomasia	235
Repetition of the same word at a specific place: Epanaphora, Antistrophe and Interlacement	255
Repetition of a motif	260
Parallel sections and Antithesis	264
Varied repetition of episodes: Transplacement and Paronomasia	270
Chastoiement	275
Chapter Six: the Recounting of Episodes	279
Refining through recounting	280
Summary and foreshadowing	295
The Refining of an idea through recounting	304
Chapter Seven: Argumentation, Reasoning and Persuasion	319
Judicial speeches	319
Premises and reasons: epicheireme	325
Premises and reasons: rhetorical argument	329
Premises and reasons: chria	331
Exemplum	332
Arguments from Analogy and contrary	335
Premises and reasons: two-sided arguments	338

Reasoning by Question and Answer	340
Appeal to Pity and rhetorical Amplification	342
Conclusion	346
Appendix 1: Brief Summaries of the Structure of the Lays Studied	351
Appendix 2: Rhetorical and Poetic Terms	370
Bibliography	374
Primary sources	374
Secondary sources	376

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## Abstract

When the Old French narrative lays were composed in the second half of the twelfth and during the thirteenth century, the authors had access to the theory of classical rhetoric and medieval poetics. This thesis investigates the correspondences between the relevant theoretical concepts and the arrangement of the lays, and reveals in what manner the authors of the lays employed certain techniques and figures in order to achieve the unity of their works. The research is centred on Geoffrey of Vinsauf's *Poetria nova* and the *Documentum de modo et arte dictandi et versificandi*, Matthew of Vendôme's *Ars versificatoria*, and takes into consideration works of the classical origin, namely the *Rhetorica ad Herennium* and the *Ars poetica* of Horace. The analysis comprises the lays *Aristote*, *Conseil*, *Cor*, *Desiré*, *Doon*, *Espervier*, *Espine*, *Graelent*, *Guingamor*, *Haveloc*, *Ignauze*, *Lecheor*, *Mantel*, *Melion*, *Nabaret*, *Oiselet*, *Ombre*, *Trot*, *Tydorel* and *Tyolet*.

The first four chapters discuss the theory on arrangement, assess the unity of the beginning and end with the body of the texts, and examine to what extent the techniques of abbreviation and amplification emphasize or amplify the overall idea. The remaining three chapters demonstrate important structural features typical of the lay narratives which use various rhetorical and poetic methods. Chapter Five analyzes the lay narratives from the perspective of the figures of wordplay, as well as small and large-scale repetition and parallels. Chapter Six examines the recounting of episodes, which coincides with the amplification technique Refining. Chapter Seven exposes the persuasion and reasoning techniques that the characters employ in order to prove or decide something.





## Introduction

The Old French lays are brief narratives about love and knightly adventures, which were written in the second half of the twelfth and during the thirteenth century. Although they are not very long or complex, they were skilfully structured in order to depict an adventure, and, in many cases, to convey a meaning or a lesson. The authors' ability to write indicates that they had some education, and therefore were likely to have had knowledge of the *trivium*. The authors of the lays had access during their education to several key works on classical rhetoric, namely the *Rhetorica ad Herennium*, Cicero's *De inventione*, and also to another classical work, the *Ars poetica* by Horace.<sup>1</sup> In addition, they would have been aware of the contemporary treatises on poetics inspired by the classical works. The best known among the early works on the poetics are Geoffrey of Vinsauf's *Poetria nova* and Matthew of Vendôme's *Ars versificatoria*. When the Old French lays are examined in light of the concepts expressed in the theoretical treatises, it is clear that the authors of the lays were using these concepts in order to carefully arrange their narratives and so achieve the unity of their works.

This examination of the Old French lays not only confirms that their authors used the rhetorical and poetic techniques to a great extent, but also indicates that they were skilled in using them. The authors' application of the techniques surpasses the theoretical advice presented in the treatises, and I expose the inventiveness and imagination with which the authors composed their works. My analysis of the structural arrangement of the lays in the context of the rhetorical and poetic theory reveals the inner binding of individual narratives, and indicates that these seemingly simple works are carefully designed and more complex than generally acknowledged.

### *The Old French narrative lays*

In my examination of the lays, there will not be an analysis of Marie de France and the lays of classical origin. These texts have already been widely studied, and their

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<sup>1</sup> For full bibliographical details of the works mentioned in this thesis please refer to the bibliography. Note that throughout the references to the works on rhetoric and poetics indicate both the relevant section of the original work, and the page number of its translation.

inclusion would make the current study extensive and beyond the scope of a doctoral thesis. I do, however, note the secondary materials on Marie's lays that relate to the topic of structure, especially from the rhetorical perspective.

Rather than focusing on the lays of Marie de France, I analyze twenty lesser known texts that were studied by Mortimer J. Donovan in *The Breton Lay: A Guide to Varieties*, and that are included in Glyn Burgess's analytical bibliography. The texts include the anonymous lays, which were edited by Prudence Tobin (*Les Lais anonymes des XII<sup>e</sup> et XIII<sup>e</sup> siècles: édition critique de quelques lays Bretons*) over thirty years ago, and have been recently re-edited and translated into English by Glyn Burgess and Leslie Brook in *Eleven Old French Narrative Lays*. The alphabetical list of the twenty lays subject to this analysis is as follows: *Aristote*, *Conseil*, *Cor*, *Desiré*, *Doon*, *Espervier*, *Espine*, *Graelent*, *Guingamor*, *Haveloc*, *Ignauze*, *Lecheor*, *Mantel*, *Melion*, *Nabaret*, *Oiselet*, *Ombre*, *Trot*, *Tydorel* and *Tyolet*.

The Old French lays, estimated to have been written in the second half of the twelfth or during the first half of the thirteenth century, vary in length, form and content. *Haveloc* alone exceeds a thousand lines, and *Nabaret*, the shortest, has forty-eight lines.<sup>2</sup> They are generally written in octosyllabic rhyming couplets<sup>3</sup> with only Robert Biket's *Cor* written in hexasyllabic form.<sup>4</sup> Their content varies so greatly that it is difficult to devise a single definition of a "lay" or to determine the exact number of lays written. Some lays recall fairy-tales and entertain the audience with their marvellous adventures, while others are more realistic and rather than abound with physical action may rely on the characters' verbal expression. The majority of the lay texts convey a message, but even those void of an underlying lesson capture (or ridicule) the courtly ideal represented by honourable knights and beautiful ladies. What all the narrative lays have in common is the necessity for the characters to achieve a certain goal and/or some kind of refinement, whether it is attached to the courtly setting in general or represented through noble deeds or eloquent words.

Jean Frappier offers a useful description of narrative lays in his article 'Remarques

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<sup>2</sup> For typical elements of the lays and the discussion surrounding their number and definition see Burgess and Brook, pp. 1-4.

<sup>3</sup> Frappier, 'Remarques...', p. 23.

<sup>4</sup> See Erickson's edition, p. 49.

sur la structure du lai; essai de définition et de classement', where he explains how in the lays Celtic magic becomes intertwined with courtly ideals. After expressing his belief that the lays were inspired by Celtic material, he cites Gaston Paris's idea that in the lays Celtic heroes are transformed into knights. Subsequently he includes Ernest Hoepffner's comment that the lays are set in the aristocratic world of chivalry and within the courtly society. Merging the two concepts, Frappier states that the most typical adventure depicted in the lays is based on love between a knight and a fairy coming from a mysterious country, and as a result otherworldly themes colour Arthurian adventure. The notion of the other world encompasses the idea of *fin' amors*, as both the other world and *fin' amors* are reserved for the selected few who venture outside society, whether physically, spiritually or both. A marvellous adventure is thus linked to the interior struggle of the protagonist, which reveals his exceptional quality and fate. From Frappier's perspective, the lays portray both the everyday earthly existence and the superior, ideal world, and an adventure consists of the movement from the inferior to the superior level. In its most authentic form, the adventure ends with the triumph of love.<sup>5</sup>

The Old French narrative lays are often thought of as Breton lays. According to Harry F. Williams ('The Anonymous Breton Lays') the Breton association either derives from the location of the action in the region of Great or Little Britain, or from claims by the authors that the tales were Breton in origin or inspired by Breton musical lays. In his list of the anonymous Breton lays, Williams includes not only the fairy-mistress stories *Desiré*, *Graelent*, *Guingamor*, *Doon* and *Melion*, but also *Tyolet*, *Tydorel*, *Trot*, *Lecheor*, *Nabaret*, *Haveloc* and *Mantel*. Alongside these, he places Robert Biket's *Cor* and Renaut's *Ignoure*.<sup>6</sup> The narratives *Narcisus*, *Aristote* and *Ombre*, however, are in Williams's opinion classic, humorous and courtly, but not to be classed as Breton.<sup>7</sup>

It is relevant to the discussion of Breton lays to note that the compiler of the thirteenth-century manuscript BNF, nouv. acq. fr. 1104 presents his collection as "les lays de Bretagne". The manuscript includes eight lays by Marie de France, the text of *Amours*, and fourteen narratives included in this study (*Desiré*, *Tyolet*, *Guingamor*, *Espine*, *Espervier*, *Doon*, *Lecheor*, *Tydorel*, *Mantel*, *Ombre*, *Conseil*, *Aristote*, *Graelent* and

<sup>5</sup> Frappier, 'Remarques...', pp. 29-32; Paris, §55, p. 91; Hoepffner, p. 47.

<sup>6</sup> Lejeune, pp. 19-20, identifies the author of *Ignoure* as Renaut de Beaujeu. Note that Williams considers *Mantel* to be an anonymous text.

<sup>7</sup> Williams, pp. 79-84.

*Oiselet*).<sup>8</sup>

Lucien Foulet, in his seminal work on the lays 'Marie de France et les Lais bretons', points out that Marie places her narratives alongside the musical compositions of the Bretons by calling both groups *lais*.<sup>9</sup> However, Foulet also separates the two groups. He admits that Marie's narratives originated in the accounts of adventures as well as in the musical *lais* composed to celebrate these accounts, but makes it clear that Marie herself was inspired by tales (whether orally transmitted or written down) and not songs. In addition, he believes that Marie considers her lays Breton even if they do not carry Breton features. Foulet also extends this idea to the texts of the anonymous authors who, according to him, call their lays Breton even though they only inadequately copy Marie.<sup>10</sup>

Foulet is dismissive of the quality of the anonymous lays, which in his view the authors created by plagiarizing the works of Marie, especially in the cases of *Graelent*, *Espine* and *Désiré*. In referring to plagiarism<sup>11</sup> Foulet does not mean its modern definition as the wrongful appropriation of someone else's words or ideas without indicating the author,<sup>12</sup> but rather the uninventive imitation of literary material, which degrades the original text. As the copying of material or its parts was a common practice in medieval times, it is not surprising that Foulet found a great number of correspondences between the narratives of Marie and the anonymous texts. However, rather than exploring this tendency in a positive light, as an effort to creatively alter and embellish the source material, Foulet focuses on the faults and inconsistencies resulting from it.

To Foulet, the works of Marie de France offer the best representation of the lay genre, and the anonymous lays mark its decline. Foulet's criticism of the anonymous texts is captured in the following passage:

En réalité le genre n'a pas survécu à Marie; ses imitateurs immédiats, parmi lesquels il faut ranger probablement l'auteur de *Graelent* et celui de *Désiré*, ne voyaient déjà dans son oeuvre que l'extérieur: ils s'attachent à reproduire surtout ses procédés, prologues, épilogues, formules favorites; de son merveilleux ils ne retiennent guère que

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<sup>8</sup> Burgess and Brook, pp. 3-4. The eight lays by Marie de France are *Guigemar*, *Lanval*, *Yonec*, *Chevrefoil*, *Les Deus Amanz* (vv. 1-169), *Bisclavret* (the final 84 lines), *Le Fresne* and *Equitan*. For the Old French narrative lays see the list of manuscripts at the end of this section.

<sup>9</sup> Foulet, pp. 301, 303, 309-311; Frappier, 'Remarques...', pp. 27-28.

<sup>10</sup> Foulet, pp. 314-315, 321.

<sup>11</sup> Foulet, p. 19.

<sup>12</sup> *The Oxford English Dictionary* p. 947.

l'invraisemblance (p. 53).

Foulet therefore limits the true form of the lay genre to that established by Marie, and views other lay narratives as derivations of this form.

While Foulet looks at the transference of motifs between Marie's and the anonymous narratives, and underlines the generic implications of the resemblances between the two groups, some of his remarks are relevant to the structural analysis of lays. Through multiple citations from Marie's and the anonymous texts, Foulet demonstrates the similarity of some verses and passages, and blames this on the copying of the former by the anonymous authors who, in his opinion, lack artistic invention and refinement. In addition, he claims that some authors of the anonymous texts arranged their narratives unsuccessfully by changing the order of scenes and by modifying certain well-composed passages.<sup>13</sup>

As examples of some features which Foulet finds problematic, in *Graelent* he questions the author's motive for moving to the beginning the dialogue between the knight and the queen, and disapproves of the rudimentary scene which fills the resulting gap. In addition, he understands the passages which involve the town and village people to be the reflections of the author's familiar environment, as opposed to the milieu of courts. Foulet also believes that the author of *Doon* failed to join the two parts of the story and to successfully adapt the passage about the battle. Furthermore, he blames the author of *Melion* for producing incidents that are hard to believe because they occur without any particular reason, and the author of *Desiré* for piling up marvels and religious motifs. Foulet also finds fault with the prologue of *Tyolet* and declares the ending inadequate. The criticism is extended to the unclear lesson of *Ignare*, as well as to those features of the text which, in Foulet's view, do not belong in lays.<sup>14</sup>

The above points by no means summarize the entire content of Foulet's article, but underline the topics related to the current study. This thesis demonstrates that when set within the rhetorical and poetic advice on how to arrange a speech/narrative, some of the features that Foulet scorns gain significance in relation to the overall text. Consequently, the statements on the lack of skill and creativity of the anonymous authors may not be

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<sup>13</sup> Foulet, pp. 19-40.

<sup>14</sup> Foulet, pp. 23-29 (*Graelent*), 45-47 (*Doon*), 41, 45 (*Melion*), 37-39 (*Desiré*), 50-52 (*Tyolet*), 54 (*Ignare*).

entirely accurate. On the whole, the lays are more carefully arranged than Foulet believes, and the authors do not deserve to be accused of uninventive imitation.

Even though the close similarity between the anonymous lays and those of Marie cannot be denied, there are various opinions on the transference of motifs and passages between narratives. While the Old French narrative lays, namely *Desiré*, *Doon*, *Tydorel*, *Graelent* and *Melion* share many motifs and even verses with the lays of Marie de France, their direct dependence on Marie's lays is claimed mainly by Foulet. It is generally acknowledged that the scene of the fight in *Milun* was adapted by the author of *Doon*, but further similarity of the narrative lays to Marie's texts could be the result of a common source, or of the transference of motifs and adaptation of rhymed couplets.<sup>15</sup> *Melion*, for instance, shares a common source with Marie's *Bisclavret*,<sup>16</sup> and the discussion surrounding the relationship between *Lanval* and *Graelent* ranges between the common or related sources (Kolls, Schofield), *Graelent's* dependence on *Lanval* and other lays of Marie (Foulet, Segre), and the adaptation of *Lanval* by the author of *Graelent* (Stokoe). Also, according to Hoepffner the author of *Graelent* worked from Marie but remained close to the original form, and Illingworth believes that although *Graelent* draws on Marie's poems, it also contains Celtic material independent of her material.<sup>17</sup> In composing their narratives, therefore, the anonymous authors derived their inspiration from a variety of sources, and were not restricted to narrowly imitating the *lais* of Marie.

Any definition of the lay must take into account the widespread shift towards the borrowing between genres. Joseph Bédier, who specifically refers to the *fabliaux* and the lays, the bourgeois and aristocratic genres which at this time adopt each others' elements, places this occurrence at the beginning of the thirteenth century.<sup>18</sup> Beate Schmolke-Hasselmann perceives a similar shift in the relationship between the lays and Arthurian romances, and follows three stages of development concerning the lays. The first group comprises, for example, *Lanval*, *Melion* and *Tyolet* which relate the experiences of a single hero, and their narratives are still largely composed of fairy-tale elements. In the third group she includes longer texts (some of almost 3000 lines in length), where the action is

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<sup>15</sup> For the discussion see Burgess and Brook, pp. 247-249 (*Doon*); pp. 18-19 (including a remark on a possible common source of *Desiré*, *Lanval* and *Graelent*); pp. 304-306 (including a remark on transference of motifs in *Tydorel*).

<sup>16</sup> Hopkins (in Burgess and Brook), p. 418.

<sup>17</sup> For the discussion and references see Burgess and Brook, pp. 418 (*Melion*), 357-358 (*Graelent*).

<sup>18</sup> Bédier, pp. 381-385.

divided between two protagonists, and which may contain satirical elements.<sup>19</sup> The general movement towards borrowing features from other genres and extending the length of brief texts suggests the growing complexity of narratives. In the area of narrative lays the discussion on inter-generic borrowing, and on the resulting blurring of boundaries between genres, involves not only the *fabliaux* and romances, but also courtly tales and *exempla*.

Due to the inter-generic influences many lay narratives border on the *fabliaux*. According to Frappier, *fabliaux* have a vulgar subject and low style. Also, their form occasionally displays a lack of concern with structure, and so the story may not be as tidily designed as in the lays, where the protagonist visits the other world and achieves improvement. In his article Frappier mentions Bédier's juxtaposition of the bourgeois character of the *fabliaux* to the courtly nature of the lays. Bédier distinguishes between the two genres by contrasting the bawdiness of the *fabliaux* with the refinement of the lays; the ridiculous with perfection; the baseness with courtliness; the scorn for women with the exaltation of the mystical lady; the anti-religious mockery with the purity of religious legends; and the mocking observation of the everyday with the escape into the supernatural Other World.<sup>20</sup> In addition, Frappier includes Per Nykrog's explanation that *fabliaux* reflect courtly features because they parody them. In this way, the texts mock the inferior classes, and create amusement for the nobility.<sup>21</sup> According to Frappier, the relationship between the two genres is based on aesthetic and moral contradiction. Still, he admits that the two genres cannot be completely separated, and notes that even medieval scribes sometimes tend to employ the terms *fabliau* and *lai* without much concern for generic boundaries.<sup>22</sup>

When seeking a fitting description of the *fabliau* genre, Norris Lacy in *Reading Fabliaux* identifies the key components as brevity and narrative simplicity, and highlights the purpose of entertainment. As he specifies, entertainment does not necessarily rely on humour and the narratives may be to a certain extent moralizing.<sup>23</sup> Although these words successfully describe the *fabliaux*, Lacy understands that they might be applied to various forms of short narratives, including the lays; he states:

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<sup>19</sup> Schmolke-Hasselmann, pp. 15-16.

<sup>20</sup> Bédier, p. 365. Note that Frappier, 'Remarques...' p. 24, refers to Bédier's 1<sup>st</sup> edn, but the references in this thesis, including the previous one, are to the 2<sup>nd</sup> edn.

<sup>21</sup> Nykrog, p. 104.

<sup>22</sup> Frappier, 'Remarques...', pp. 24-25. In relation to the lack of concern with generic boundaries Frappier refers specifically to *Aristote* and *Oiselet*.

<sup>23</sup> Lacy, p. 30.

as various critics have suggested, the comparative brevity and narrative simplicity of works contribute in important ways to the intended effect [of amusing the audience]. Although not all *fabliaux* limit themselves to a single action, they do consist, at least, of closely related actions occurring within a restricted period of time. Brevity, temporal compression or delimitation, and economy of narration are thus important considerations, although these too are relative matters, for they may not enable us to distinguish a long *fabliau* from a short romance, or any *fabliau* from a *lai* or a *conte* (p. 30).<sup>24</sup>

Nevertheless, Lacy adds, the low or middle style of the *fabliaux* is an important element of the genre, and distinguishes it from the lays written in high style and courtly tone. The only time when the *fabliaux* adopt the courtly style is when the authors intend to parody it.<sup>25</sup> Lacy subsequently defines a *fabliau* as: "a brief narrative text composed in a low or middle style and intended for amusement" (p. 32).

Neither of the above definitions that attempt to define the *fabliau* genre in relation to the lays pays any special attention to the composition of the texts. While Frappier mentions that the *fabliau* form may be lacking in design, and Lacy points out the brevity and temporal compression common to both genres, these statements do not really involve references to narrative composition in the rhetorical or the poetic sense. It is rather the tone, style, types of characters and the morality that seem to determine the distinction. Alongside these, one also finds "refinement" which is lacking in the *fabliaux*. While narrative brevity and refinement could possibly be seen in the context of the rhetorical and poetic arrangement and style of expression, and could involve amplification, abbreviation and the figures of speech, Frappier's and Lacy's definitions do not establish a closer connection with the rhetorical and poetic teaching.

However, the rhetorical and poetic concepts of invention (*inventio*), arrangement (*dispositio*) and stylistic ornament (*elocutio*) inspired the generic study of Jean-Charles Payen, who used the concepts to clarify the division between the short narrative genres *lay*, *fabliau*, *exemplum* and *roman court*. In his article 'Lai, fabliau, exemplum, roman court: pour une typologie du récit bref aux XIIe et XIIIe siècles', Payen relates invention to the environment and characters from which the authors drew their inspiration. He differentiates between their settings: the lays are associated with the ancient times of the Bretons and may have erotic overtones; the *fabliaux* often take place in an urban space and their characters belong to the reality of everyday life; the *exempla* are located in a mythical

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<sup>24</sup> On the subject of closeness between genres see also Nykrog, p. 17.

<sup>25</sup> In his discussion of the tone and style Lacy (p. 31) refers to Jodogne, p. 23.



Egypt or in an exotic foreign land; and the *roman court* uses a time and space similar to that of the audience, that is, the aristocratic environment and its ideology of courtliness and chivalry.

The arrangement of the lays is, according to Payen, determined by the hero's visit to the other world, and in the *fabliaux* it consists of the events or tricks which render one or more characters ridiculous or portray them as laughable. The *exemplum* often begins and ends with a sermon, and has an illustrative occurrence in the middle, and the arrangement of the *roman court* may recall the *exemplum* but differs because of its profane nature; in this way the author pretends to teach while providing amusement. Style, according to Payen, has to do with the presence or lack of dialogue, or with the use of poetic monologues. Thus the *roman court* is of a narrative nature and combines a series of scenes with refined dialogue or dramatic monologues, but the *fabliaux*, featuring to a great extent lively dialogue are theatrical.<sup>26</sup>

Although Payen sets out to examine the brief narrative genres from the perspective of rhetorical and poetic concepts, his interpretation of invention, arrangement and stylistic ornament is simplistic and misleading. While invention does involve the characters and the place where the events occur, it is not limited to these and encompasses all action portrayed by the tale, as well as the attributes of the action. When commenting on arrangement, Payen correctly captures the effort of the authors to convey a certain point of view, such as making the characters look ridiculous. Payen also refers to the contents of the beginning, the middle and the end of the *exemplum*, which are of a great importance in the rhetorical and poetic teaching. However, Payen's sections on arrangement offer only a fragmented view, as they fail to transmit the key message that all the parts of a narrative—whether the beginning, middle and end, or the amplified/abbreviated passages within the story—must be carefully placed in order to work together towards a common purpose. Furthermore, in the area of stylistic ornament, Payen limits the discussion to the use of monologues and dialogues, but omits to consider the other means of ornamentation. Consequently, due to these misinterpretations of the rhetorical and poetic concepts, Payen's analysis does not yield the results that one might hope for; still, his study presents features useful for describing and distinguishing between short narrative genres, and identifies four

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<sup>26</sup> Payen, pp. 9-15. For a comment on the narrative form of the *fabliaux*, mixed with long dialogue passages, see Nykrog, p. 17.

closely related groups.

Some lays recall *exempla* because of their tendency towards didacticism. However, the lays also share this feature with the *fabliaux*; as Nykrog explains: "Deux fabliaux sur trois se terminent par une leçon; elle peut prendre la forme d'un proverbe, elle peut être introduite par une formule vague ou, ce qui est le plus fréquent, elle peut désigner le conte comme un 'exemple' propre à illustrer certaine idée" (pp. 248-249). Moreover, in the *fabliaux*, as well as in the lays, the authors often announce that their aim is to teach.<sup>27</sup> When describing various forms of an *exemplum*, Nykrog includes the texts in which an author adopts the role of story-teller rather than that of moralist, because he is more interested in amusing the audience than instructing it.<sup>28</sup> This attitude parallels the approach of the *fabliau* and lay authors. Claims by authors at the beginning of a narrative that they will teach a lesson and provide an illustration of it are directly linked to the rhetorical and poetic notions of arrangement, and so connect the areas of literary genres and composition.

Rupert Pickens, in '*Estoire, Lai and Romance: Chrétien's Erec et Enide and Cligès*', also considers structural arrangement, when examining the similarity between the lays and romances. However, rather than using rhetorical and poetic concepts, he approaches the study from the perspective of narremic units. While he acknowledges the correctness of the traditional definition which portrays a lay as "a work shorter than a romance which develops courtly themes in a unified structure" (p. 251),<sup>29</sup> he goes on to underline further similarities in structure. In view of Frappier's definition of a lay and Dorfman's theory of narremes—the basic narrative units representing the key actions of a story<sup>30</sup>—Pickens explains that the structure of Marie's lays consists of the hero's return journey to the other world, and that the familiar and foreign worlds "are in opposition, either psychologically (as courtly ideals *versus* feudal reality) or existentially (a locality presented as the 'real world' *versus* a place identifiable as an Other World similar to a Celtic prototype)" (p. 251). The narremic units of the familiar and foreign worlds are bound by the adventure, which thus substitutes the logical connection between Dorfman's narremes. In Pickens's words: "*Aventure* and destiny, the fulfillment of which *aventure* promotes, are conceptual,

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<sup>27</sup> Nykrog, p. 100.

<sup>28</sup> Nykrog (p. 250) cites Welter, p. 80.

<sup>29</sup> Schmolke-Hasselmann, for instance, expresses a similar idea in relation to Arthurian lays on p. 8, n. 10. The references to Schmolke-Hasselmann are to the English translation, unless indicated otherwise.

<sup>30</sup> Dorfman, pp. 5-7.

thematic elements which are requisite adjuncts to the narremic organization of the *lai*. The only necessary internal link between narremes is movement" (p. 253). In his subsequent analysis of Marie de France's lays and Chrétien's *Erec et Enide* and *Cligés*, Pickens demonstrates that both the first and the second parts of the romances share the lay structure.<sup>31</sup>

Although Pickens uses in his analysis a structural perspective, the theory of narremes has little in common with the rhetorical and poetic theory of arrangement. Perhaps the only feature that these perspectives share is the concept of the internal unity of a narrative. However, while for Dorfman there must be a logical connection between narremes, and Pickens requires the forward movement of an adventure, the sections of a rhetorical and poetic composition must be united through an orator's/author's intention, whether it consist of telling a story or transmitting a lesson.

Simon Gaunt, in 'Romance and Other Genres', regards the tendency of romance to adopt and interact with elements from other genres as a defining feature. He says that "dialogue with other genres was a major factor in the evolution of romance and in the formation of its own generic specificity" (p. 45). He also adds that a genre encompasses both the expected features, and their adaptation through variation, experimentation and innovation.<sup>32</sup> Gaunt's explanation of what forms a genre is thus much broader than Frappier's understanding of it, as the latter limits the ideal representation of lays to the narratives of Marie de France.

Gaunt's definition relies on the opinion of Cesare Segre who claimed the link between love and chivalric exploits to be a constituent element of romance, and who also commented on its "author—character dialectic".<sup>33</sup> The author—character dialectic relates to the position of the author towards his characters; he may either identify with them or distance himself. Further aspects common to romance are the octosyllabic form, the setting of the distant past and Arthurian subject matter. According to Gaunt, these romance features maintain its generic identity even if other elements have been altered. Consequently, even if authors abandoned some typical aspects, such as the octosyllabic

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<sup>31</sup> Pickens, pp. 253-257. The unity of the romances is then achieved by the two parts reflecting each other—the second part can be perceived as "a modulation of the first" (Pickens, p. 258).

<sup>32</sup> Gaunt, p. 46.

<sup>33</sup> Segre, 'What Bakhtin Left Unsaid: the Case of the Medieval Romance', pp. 36, 29.

rhyming couplets or the setting of the distant past, or if the ironic perspective of the narrator questioned the values of romance, their works may still be representative of romance genre because they maintain its other features.<sup>34</sup>

Gaunt's discussion includes examples of romances that clearly display aspects of other genres: Jean Renart's *Guillaume de Dole* contains lyrical passages; the prologue of *Floire et Blancheflor* includes epic-like genealogy of the couple; and Hue de Rotelande's *Ipomedon* presents such *fabliau* features as overt humour and obscenity, repetition, and the use of the disguise motif. In addition, Gaunt discerns in Chrétien's romances the troubadour ideal of love which is often undercut with irony, and a hagiographical idea of love leading towards spiritual improvement.<sup>35</sup>

The same influences that Gaunt finds in romances appear in the lays. Lyrical poems are interpolated into Henri d'Andeli's *Aristote*, and genealogy introduces the story of Haveloc. Robert Biket's lays are shaped through the repetition of obscenities, as well as the repetition of trials which have affinities with the motif of disguise in that they provide a different viewpoint of the established image, and in the case of *Mantel* involve dressing up in a garment. Furthermore, *Desiré* develops around the protagonist's dilemma resulting in his spiritual improvement through love, and a number of lay authors adapt the motifs of love with irony and humour. The process of development of the lay genre through its interaction with other genres can, therefore, be compared to the shift in the development of romance; however, it is also the process that blurs the boundary between genres, namely lays and *fabliaux*.

While there is a consensus that *Desiré*, *Doon*, *Espine*, *Graelent*, *Guingamor*, *Haveloc*, *Melion*, *Trot*, *Tydorel* and *Tyolet* are lays, the classification of the other narratives is not so clear. In accordance with his definition, Frappier views *Cor*, *Mantel*, *Ignauze*, *Lecheor*, *Aristote*, *Oiselet* and *Ombre* as belonging to the lay genre. Still, as the first four are comical and parodic, they share some characteristics of both a lay and a *fabliau*.<sup>36</sup> According to Frappier, *Aristote* and *Oiselet* are distinguished from the *fabliaux* because of the underlying courtly ideal and the elegance of style, and *Oiselet* is also a lay because of

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<sup>34</sup> Gaunt, pp. 46-47.

<sup>35</sup> Gaunt, pp. 45, 51-55.

<sup>36</sup> Frappier, 'Remarques...', p. 32, n. 2, here refers to Nykrog, p. 15.

its marvellous elements. The refined ingenuity of the key characters in *Ombre* and *Aristote* substitutes the marvellous adventure in that it leads to the union of the lovers.<sup>37</sup>

The dual nature of *Cor* and *Mantel* is also captured in their designation by Donovan as the "elevated fabliaux" and in the contrasting description by Nykrog who calls these texts the "burlesque lays".<sup>38</sup> According to Bédier *Mantel*, as well as *Aristote* and *Espervier*, display subtlety, decency and artistic intention, and so represent "aristocratic" *fabliaux*.<sup>39</sup> Schmolke-Hasselmann perceives these two narratives as forming an independent stream, outside the group of Arthurian lays, appearing from *Cor* onwards until after 1250. As she states, instead of supporting the ideal of courtly and chivalric environment, these narratives intended "die Brüchigkeit und Irrealität des arthurischen Idealanspruchs aufzudecken und sich bei mancher Gelegenheit darüber listig zu machen" (*Der arthurische...* p. 60) ["to reveal the fragility and unreality of Arthurian pretensions to perfection, and on occasion even to make fun of them" (*The Evolution...* p. 71)]. Not only do they not involve quests or adventures, but their form recalls the *fabliaux*.<sup>40</sup> Despite the *fabliaux* elements, Nykrog considers the two texts to be the lays. He excludes *Mantel* from his list of *fabliaux* because of the Breton environment, and he groups it with *Cor*, *Ignoure* and *Lecheor*.<sup>41</sup>

However, just as some scholars tend to consider the above texts lays, others deny them a place within the lay genre. Nykrog, for instance, would disagree with Bédier on *Espervier* and *Aristote*, as he includes them in his list of *fabliaux*. For Foulet, *Cor* is not a Breton lay, *Nabaret* is an anecdote or a short *fabliau*, and he accuses the authors of *Oiselet* and *Aristote* of wrongly calling their narratives lays. As for *Lecheor* and *Ignoure*, these narratives, in Foulet's view, mark the end of the lay genre.<sup>42</sup>

The narratives of *Ignoure* and especially *Ombre* are sometimes perceived as courtly tales, *romans courts*, or as narratives which stand on their own. For Payen, for instance, the determining characteristic is a structure which consists of a series of scenes and refined

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<sup>37</sup> Frappier, 'Remarques...', pp. 34-35.

<sup>38</sup> Donovan, p. 94; Williams, p. 83; Nykrog, p. 96. Note that Donovan includes these texts in his book on lays.

<sup>39</sup> Bédier, p. 35.

<sup>40</sup> Schmolke-Hasselmann, pp. 71, 16.

<sup>41</sup> Nykrog, p. 15. As Williams points out, even medieval scribes were not clear on the generic designation of *Mantel*, because "[i]n one of the six MSS it is called a *lay*, in another a *conte*, in a third *roman*; in the other three it is assigned to no genre" (p. 83).

<sup>42</sup> Foulet, p. 55, n. 1, and pp. 311, 55.

dialogue.<sup>43</sup> Paula Clifford, in *La Chastelaine de Vergi and Jean Renart: Le Lai de l'ombre*, mentions that the love dialogues in *Ombre* resemble those in Andreas Capellanus's *De amore*,<sup>44</sup> and she also points out the dependence of the text on the Occitan lyric. On the background of these established forms, Clifford further notes the developments in two new directions that presented themselves by the beginning of the thirteenth century. While one direction consists of applying the love theme to more realistic situations, as in the narratives of Marie de France and Chrétien de Troyes, the other focuses on form and on the theory of courtly love. The second stream was mainly developed in lyrical poems, but its echoes may be found in *Ombre* and *Conseil*.<sup>45</sup> Clifford perceives *Ombre* as a narrative representing an early form of *nouvelle*, or short story, consisting of an encounter between two people.<sup>46</sup>

The texts analyzed in this thesis follow the list of lays compiled by Donovan, and also in most part correspond to the understanding of the lay corpus by Frappier who chooses not to contest the authors' designation of their narratives as lays.<sup>47</sup> Donovan has divided the list into five categories which indicate the nature and the distinct features of the texts, such as the involvement of the supernatural, the dependence on Breton material, the extent of didactic effort or the level of playfulness and ridicule. The first category, designated as "Anonymous Breton Lays" includes *Desiré*, *Graelent*, *Guingamor*, *Doon*, *Melion*, *Espine*, *Tydorel* and *Tyolet*. In the second category, called "Didactic Lays", Donovan places *Trot*, *Oiselet*, *Conseil*, *Ombre* and *Ignare*. The third category of the "Elevated fabliau" contains *Espervier*, *Aristote*, *Cor*, *Mantel* and *Nabaret*. The sole representative of the fourth category, the "Breton Lay applied to Non-Breton material", is *Haveloc*. And, finally, Donovan views *Lecheor* as a parodic lay. As suggested by Donovan's five categories and in the above discussion, the lays encompass a wide range of texts which nevertheless form a cohesive group. These two traits, the diversity and the underlying resemblance, make these materials a valuable resource for study.

The choice of manuscript versions studied in this thesis was not determined by the

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<sup>43</sup> Payen, p. 12. Nykrog (p. 97) also believes that *Ignare* should be considered a *roman court*.

<sup>44</sup> Clifford (p. 56) here refers to B. N. Sargent, 'The *Lai de l'ombre* and the *De Amore*'.

<sup>45</sup> Clifford, p. 10. For a similar idea concerning Marie's lays and Chrétien's romances see also Bédier, pp. 367-368.

<sup>46</sup> Clifford, p. 9.

<sup>47</sup> Frappier, 'Remarques...', p. 26. Donovan's list excludes the *Vair Palefroi*, which is recognized as a lay by Frappier.

focus on a specific manuscript but rather by the availability and quality of the edition. I follow Burgess and Brook's edition of *Desiré*, *Doon*, *Espine*, *Graelent*, *Guingamor*, *Lecheor*, *Tydorel* and *Tyolet* based on the late thirteenth-century or early fourteenth-century Paris, BNF, nouv. acq. fr. 1104. In addition to these lays, the manuscript contains *Ombre* and *Aristote*, as well as the anonymous *Espervier*, *Conseil*, *Mantel* and *Oiselet*, which are also discussed in the following chapters. However, the editions of *Aristote* and *Mantel* used in this thesis are based on versions other than the ones in the above manuscript, and the text of *Conseil* is a composite edition.<sup>48</sup>

The lay narratives which exist in one or more versions, and the list of the manuscripts can be seen on page 22. In the case of multiple versions of a text I pay attention to the variants indicated by the editors, and whenever these are significantly different from the base text I note the difference. This mainly involves the discussion of the endings of lay narratives, as in some texts the ending greatly affects the meaning and perception of the entire narrative. Additions and omissions of passages are also mentioned in relation to Refining, as verses supporting an underlying idea of the entire text or its part. Throughout this thesis, individual manuscripts are referred to according to the letter assigned to them by their editors, such as MS A or MS B, as presented in the following table.

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<sup>48</sup> The information that Barth's text of *Conseil* represents a combination of Paris, BNF, fr. 837, fr. 1593 and nouv. acq. fr. 1104, and that Barth favours fr. 837, was kindly provided by Professor Jeff Rider from Wesleyan University, Connecticut. *Conseil* is also included in the fourth manuscript, belonging in the nineteenth century to the Earl of Ashburnham, which was not used in the edition of the text. The present location of the manuscript is unknown.

## Manuscripts, editions and dates of the lays analyzed within this thesis

<b>Title</b>	<b>Medieval French Manuscripts</b> The alphabetical designation of manuscripts is that of the published editions.	<b>Editors and Translators</b> of the versions used in this thesis. If no translator is given, the translations in this thesis are mine. Base and edited versions are indicated in brackets.	<b>Date of Composition</b> (as suggested by the editor(s) of the text, unless otherwise stated)
<i>Aristote</i>	MS D: Paris, BNF, fr. 19152, f. 71v, col. 3 – 73v, col. 3. MS A: Paris, BNF, fr. 837, f. 80, col. 1 – 83r, col. 1. MS B: Paris, BNF, fr. 1593, f. 154r, col. 1 – 156v, col. 2. MS C: Paris, BNF, nouv. acq. fr. 1104, f. 69v, col. 1 – 72r, col. 32. <sup>49</sup> MS E: Paris, Bibliothèque de l'Arsenal, 3516, f. 345r – 347r. MS F: St Omer, Bibliothèque Municipale, 68, 341v – B <sup>2</sup> v (fragment).	Ed. by Maurice Delbouille (base MS D). Trans. (when indicated) by John DuVal.	Early 13 <sup>th</sup> ct. (Stone, p. 34).
<i>Conseil</i>	MS A: Paris, BNF, fr. 837, f. 33v, col. 1 – 38r, col. 1. MS B: Paris, BNF, fr. 1593, f. 133r, col. 1 – 138r, col. 2. MS C: Paris, BNF, nouv. acq. fr. 1104, f. 61v, col. 2 – 66r, col. 2.	Ed. by Albert Barth (composite of MSS A, B and C).	Last third of 12 <sup>th</sup> or early decades of the 13 <sup>th</sup> ct. (Maddox, 'Rewriting Marie de France...', p. 403, n. 15).
<i>Cor</i>	Oxford, Bodleian Library, Digby 86, f. 105r, col. 1 – 109v, col. 1.	Ed. and trans. by Nathalie Koble, pp. 18-44.	Last decade of 12 <sup>th</sup> or the first decade of the 13 <sup>th</sup> ct. (See pp. xx, xxii, xxiii in Bennett's introduction to his edition).
<i>Desiré</i>	MS S: Paris, BNF, nouv. acq. fr. 1104, f. 10v, col. 1 – 15v, col. 1. MS P: Cologny-Geneva, Bibliotheca Bodmeriana, Codex Bodmer 82 (formerly Phillipps 3713), f. 7v, col. 2 – 12v, col. 1.	Ed. and trans. by Burgess and Brook, pp. 9-82 (MS S version).	Very end of the 12 <sup>th</sup> or the first decades of the 13 <sup>th</sup> ct. (pp. 11-12).
<i>Doon</i>	MS S: Paris, BNF, nouv. acq. fr. 1104, f. 33r, col. 1 – 34v, col. 2.	Ed. and trans. by Burgess and Brook, pp. 243-276.	End of the 12 <sup>th</sup> or the first part of the 13 <sup>th</sup> ct. (p. 245).
<i>Espervier</i>	MS S: Paris, BNF, nouv. acq. fr. 1104, f. 30v, col. 2 – 32r, col. 2.	References to <i>Espervier</i> are to the forthcoming edition and translation by Burgess.	Beginning of 13 <sup>th</sup> ct. (Burgess).
<i>Espine</i>	MS S: Paris, BNF, nouv. acq. fr. 1104, f. 27v, col. 1 – 30v, col. 2. MS B: Paris, BNF, fr. 1553, f. 480v, col. 1 – 483r, col. 1.	Ed. and trans. by Burgess and Brook, pp. 197-242 (MS S version).	Towards the end of 12 <sup>th</sup> ct. (pp. 199-200).
<i>Graelent</i>	MS S: Paris, BNF, nouv. acq. fr. 1104, f. 72r, col. 2 – 77r, col. 1. MS A: Paris, BNF, fr. 2168, f. 65r, col. 2 – 70r, col. 2.	Ed. and trans. by Burgess and Brook, pp. 349-412 (MS S version).	Between 1178 and 1230 (p. 352).
<i>Guingamor</i>	MS S: Paris, BNF, nouv. acq. fr. 1104, f. 23r, col. 2 – 27v, col. 1.	Ed. and trans. by Burgess and Brook, pp. 141-196.	Late 12 <sup>th</sup> ct. (pp. 143-144).
<i>Haveloc</i>	MS P: Cologny-Geneva, Bibliotheca Bodmeriana, Codex Bodmer 82 (formerly Phillipps 3713), f. 1r, col. 2 – 7r. MS H: London, College of Arms, Arundel, xiv, f. 125-32.	Ed. by Alexander Bell (version unspecified; probably composite of the two MSS). Trans. by Judith Weiss, pp. 141-158.	Between 1190 and 1220 (p. 25).
<i>Ignare</i>	Paris, BNF, fr. 1553, f. 485r, col. 1 – 488v, col. 2.	Ed. by Rita Lejeune.	Beginning of 13 <sup>th</sup> ct. (p. 44).

<sup>49</sup> Please note that this manuscript is called MS S by Burgess and Brook.



<i>Lecheor</i>	MS S: Paris, BNF, nouv. acq. fr. 1104, f. 43 r, col. 1 – 43v, col. 1.	Ed. and trans. by Burgess and Brook, pp. 277-298.	Last decades of the 12 <sup>th</sup> or the beg. of the 13 <sup>th</sup> ct. (p. 279).
<i>Mantel</i>	MS T: Paris, BNF, fr. 837, f. 27r, col. 1 – 31r, col. 2. MS A: Paris, BNF, fr. 1593, f. 111v, col. 2 – 115v, col. 2. MS B: Berne, Bibliothèque de Berne, 354. MS C: Paris, BNF, fr. 353, f. 42r. MS D: Paris, BNF, nouv. acq. fr. 1104, f. 49r, col. 1 – 54v, col. 1.	Ed. and trans. by Nathalie Koble, pp. 54-87 (base MS T).	Last decade of 12 <sup>th</sup> or the first decade of the 13 <sup>th</sup> ct. (same as the entry for <i>Cor</i> ).
<i>Melion</i>	MS C: Paris, Bibliothèque de l'Arsenal, fr. 3516, f. 343r, col. 1 – 344r, col. 4. MS T: Turin, L IV, 33, f. 60r, col. 1 – f. 63r, col. 1.	Ed. and trans. by Burgess and Brook, pp. 413-466 (MS C version).	Between 1190 and 1204 but may be broader (p. 415).
<i>Nabaret</i>	MS P: Cologny-Geneva, Bibliotheca Bodmeriana, Codex Bodmer 82 (formerly Phillipps 3713), f. 12v, cols. 1-2.	Ed. and trans. by Burgess and Brook, pp. 467-480.	Between 1178 and 1230 (p. 469).
<i>Oiselet</i>	MS B: Paris, BNF, nouv. acq. fr. 1104, f. 10v, col. 1 – 15v, col. 1. MS A: Paris, BNF, fr. 837, f. 45r, col. 1 – 46v, col. 2. MS C: Paris, BNF, fr. 25545, f. 151r, col. 1 – 154r, col. 1. MS D: Paris, BNF, fr. 24432, f. 43r, col. 1 – 46r, col. 2. MS E: Paris, BNF, fr. 1593, f. 169r, col. 2 – 171r, col. 2.	Ed. by Lenora D. Wolfgang (the edition of MS B is mainly used in this thesis).	13 <sup>th</sup> ct. (see Wolfgang's title).
<i>Ombre</i>	MS E: Paris, BNF, nouv. acq. fr. 1104, f. 54v, col. 2 – 1v, col. 2. MS A: Paris, BNF, fr. 837, f. 40r, col. 1 – 44v, col. 2. MS B: Paris, BNF, fr. 1593, f. 157r, col. 1 – 162v, col. 2. MS C: Paris, BNF, fr. 12603, f. 249v, col. 1 – 89r, col. 1. MS D: Paris, BNF, fr. 19152, f. 85v, col. 1 – 89r, col. 1. MS F: Paris, BNF, fr. 14971, f. 48v, col. 1 – 56v, col. 1. MS G: Paris, BNF, fr. 1553, f. 495v, col. 1 – 500r, col. 1.	Ed. by John Orr (MS E version). Trans. by Pauline M. Matarasso, pp. 64-79.	Around 1220 (pp. xiv-xvii).
<i>Trot</i>	MS C: Paris, Bibliothèque de l'Arsenal, fr. 3516, f. 344 v, col. 1 – 345v, col. 4.	Ed. and trans. by Burgess and Brook, pp. 481-508.	Between 1200-1220 but may be broader (p. 483).
<i>Tydorel</i>	MS S: Paris, BNF, nouv. acq. fr. 1104, f. 45v, col. 2 – 48v, col. 2.	Ed. and trans. by Burgess and Brook, pp. 299-348.	Between 1170 and 1230 (pp. 301-302).
<i>Tyolet</i>	MS S: Paris, BNF, nouv. acq. fr. 1104, f. 15v, col. 1 – 20r, col. 1.	Ed. and trans. by Burgess and Brook, pp. 83-140.	Beginning of the 13 <sup>th</sup> ct. (p. 85).

### List of MSS, including the dialect and the time when they were copied:

- Paris, Bibliothèque nationale de France, fr. 353. First half of 14<sup>th</sup> century (*Mantel*).
- Paris, Bibliothèque nationale de France, fr. 837. Francien, end of 13<sup>th</sup> century (*Aristote, Conseil, Mantel, Oiselet, Ombre*).
- Paris, Bibliothèque nationale de France, nouv. acq. fr. 1104. Francien, end of 13<sup>th</sup> or beginning of 14<sup>th</sup> century (*Aristote, Conseil, Desiré, Doon, Espervier, Espine, Graellent, Guingamor, Lecheor, Mantel, Oiselet, Ombre, Tydorel, Tyolet*).
- Paris, Bibliothèque nationale de France, fr. 1553. Picard, end of 13<sup>th</sup> century (*Espine, Ignaure, Ombre*).
- Paris, Bibliothèque nationale de France, fr. 1593. Francien, end of 13<sup>th</sup> century (*Aristote, Conseil, Mantel, Oiselet, Ombre*).
- Paris, Bibliothèque nationale de France, fr. 2168. Picard, end of 13<sup>th</sup> century (*Graellent*).
- Paris, Bibliothèque nationale de France, fr. 12603. Francien, second half of 13<sup>th</sup> century (*Ombre*).
- Paris, Bibliothèque nationale de France, fr. 14971. Francien, second half of 13<sup>th</sup> century (*Ombre*).
- Paris, Bibliothèque nationale de France, fr. 19152. Francien, second half of 13<sup>th</sup> century (*Aristote, Ombre*).
- Paris, Bibliothèque nationale de France, fr. 24432. Francien, end of 13<sup>th</sup> century (*Oiselet*).
- Paris, Bibliothèque nationale de France, fr. 25545. Beginning of 14<sup>th</sup> century (*Oiselet*).
- Paris, Bibliothèque de l'Arsenal, 3516. Picard, about 1268 (*Aristote, Melion, Trot*).
- Berne, Bibliothèque de Berne, 354. Eastern Francien or Western Champenois, end of 13<sup>th</sup> century (*Mantel*).
- Cologny-Geneva, Bibliotheca Bodmeriana, Codex Bodmer 82 (formerly Phillipps 3713, Cheltenham, Thirlestane House). Anglo-Norman, end of 13<sup>th</sup> or beginning of 14<sup>th</sup> century (*Desiré, Haveloc, Nabaret*).
- London, College of Arms, Arundel, xiv. Anglo-Norman, late 13<sup>th</sup> or early 14<sup>th</sup> century (*Haveloc*).
- Oxford, Bodleian Library, Digby 86. End of 13<sup>th</sup> or beginning of 14<sup>th</sup> century (*Cor*).
- St Omer, Bibliothèque Municipale, 68 (fragment) (*Aristote*).
- Turin, Biblioteca Nazionale Universitaria di Torino, L IV, 33. Picard, beginning of 15<sup>th</sup> century (mostly destroyed in a fire) (*Melion*).<sup>50</sup>

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<sup>50</sup> Burgess, *The Old French Narrative Lay...*; Tobin, pp. 11-17. According to the information provided by Franca Porticelli, the officer in charge of manuscripts and rare publications at the National Library, University of Turin, the Turin manuscript was severely damaged in 1904 by fire (by both the fire and the extinguishing water), and although the surviving leaves have been restored they are difficult to read. The sections 60r-62v which contain the text of *Melion* suffered damage on the edges, and the writing itself is almost completely washed out and hard to interpret.

### *Past research on the structure of the lays*

This analysis indicates how some key theoretical concepts of rhetoric and the poetics present themselves in the Old French lays, but a great number of studies to date which concern the structural examination of lay narratives are based on a different approach. Many focus on story-patterns, parallels within narratives or the arrangement of episodes. This includes, for instance, Douglas Kelly's observation on the importance of love triangles for the plot of Marie de France's *lais* in his article "'Diversement comencier" in the *Lais* of Marie de France'.<sup>51</sup> Several scholars have also set out to examine a larger corpus of lays and for this purpose have employed various structural theories relevant to medieval narratives. Lise Lawson, for instance, says in her article 'La Structure du récit dans les *Lais* de Marie de France' that Marie's *lais* are composed of plot units determined by the narrative function of some character types that Vladimir Propp (*Morphology of the Folktale*) identified in Russian folktales. Mary H. Ferguson, in 'Folklore in the *Lais* of Marie de France', has also made use of folktale elements but concentrated on common motifs, and Rupert T. Pickens has considered Dorfman's narremic clusters (the basic narrative elements that carry a meaning) in Marie's lays.<sup>52</sup> Furthermore, some lays are mentioned in the article 'The Technique of Symmetrical Composition in Medieval Narrative Poetry' by C. A. Robson, who has noted the numerical symmetry of various medieval narratives. Margaret M. Boland in *Architectural Structure in the Lais of Marie de France* approaches the twelve texts as a whole, and has divided them into two parallel panels; she has also suggested a possible tripartite structure. A wide-ranging study of thirty-five lay narratives is presented in Renate Kroll's *Der narrative Lai als eigenständige Gattung in der Literatur des Mittelalters*, where she uses twentieth-century structuralist, semiological and sociological research to identify the elements of the lays and the functional relationships between them; her purpose is to define a system of social values typical for the lay genre. While these studies have examined a great many narrative lays in the context of folktales and discernible patterns, they have not paid much attention to the available teachings on rhetoric and the poetics.

The idea of exploring lay narratives in the context of rhetorical and poetic teaching

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<sup>51</sup> For other studies refer to Glyn S. Burgess's analytical bibliographies on the works of Marie de France and the anonymous lays.

<sup>52</sup> 'Estoire, Lai and Romance...' pp. 251-254. Pickens notes that the narremic clusters in Marie's lays are not always connected through the causal relationship (which is an important aspect of Dorfman's narremes).

is not new. The tendency to use rhetorical and poetic methods, and among these mainly Geoffrey of Vinsauf's theory of amplification, is perhaps most prominent in relation to the so-called classical lays, such as *Piramus et Tisbé*, *Narcissus et Dané*, and Chrétien de Troyes's *Philomena*. The use of amplification in *Piramus*, for instance, has been examined by F. Branciforti and William W. Kibler,<sup>53</sup> and Helmut Genaust in his doctoral dissertation 'Die Struktur des altfranzösischen antikisierenden Lais' refers to the poetic figures and the techniques of amplification and abbreviation within all three classical lays. These works reveal how medieval authors abbreviated and expanded the classical tales, what rhetorical figures and tropes they employed, and to what effect. Similarly, Gerald Seaman in 'The French Myth of Narcissus: Some Medieval Refashionings' uses the theory of narrative invention (which demanded embellishment as well as abbreviation and amplification) and applies it to the adaptation of the Narcissus character in medieval literature. In general, the studies by these scholars found that changes to source texts were made to adapt stories to contemporary settings and values, and to the author's intention. The rhetorical and poetic focus on lays other than the classical ones is often limited to one or several texts and to a specific method. However, a wider study has recently been published by Logan E. Whalen, who, in his book *Marie de France and the Poetics of Memory*, examines the influence of the rhetorical concept of memory on Marie's invention, and the importance of descriptions and images for remembering.

### ***Theoretical approach and context***

This thesis is centred on the theory described in key works on rhetoric and the poetics. The latter is to a great extent based on Geoffrey of Vinsauf's *Poetria nova* and the *Documentum de modo et arte dictandi et versificandi* (*Instruction in the Method and Art of Speaking and Versifying*). The discussion of specific areas of interest also involves the relevant theories of Matthew of Vendôme's *Ars versificatoria* (the *Art of Versification*), and the classical works *Rhetorica ad Herennium*, which in medieval times was attributed to Cicero, and *Ars poetica* (the *Art of poetry*) by Horace. References are also made to Cicero's *De inventione*, but only when it provides information that is not included in the

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<sup>53</sup> Kibler, in 'Piramus et Tisbé: A Medieval Adapter at Work', summarizes the relevant chapters of Branciforti (III-V in the section 'Retorica e poesia') on pp. 274-275.

When the lays were composed, studies of rhetoric and the poetics were included in the medieval curriculum as parts of the *trivium*, which together with the *quadrivium* constitute the seven *artes* of medieval education. The *trivium* encompasses three branches, grammar, rhetoric and dialectic; among these, grammar, concerned with the study of language and literature, was more cultivated. During the twelfth century education was flourishing in France at the cathedral schools, and the beginning of the thirteenth century was marked by the growing importance of the University of Paris. In the first half of the thirteenth century the university still taught the curriculum authors, but the study of rhetoric and grammar was pushed into the background while philosophy and theology gained importance.<sup>55</sup> The *Rhetorica ad Herennium* and Cicero's *De inventione* represent textbooks of rhetoric,<sup>56</sup> whereas the *Ars poetica* of Horace belongs to the area of grammar.<sup>57</sup>

James J. Murphy claims that Matthew of Vendôme's and Geoffrey of Vinsauf's works on the poetics have elements of grammar as well as rhetoric.<sup>58</sup> There is evidence that the *Ars versificatoria* and the *Poetria nova* were studied as grammar, because they were included in the grammatical lists of authors that should be read.<sup>59</sup> However, Douglas Kelly remarks that Geoffrey's *Poetria nova* was frequently referred to as "Galfredi rethorica". According to Kelly, the distinction between the *Ars versificatoria*, as a work of grammar, and *Poetria nova*, as a work on rhetoric, lies in the level on which they deal with composition; while the former acknowledges the need for unity in a poem, only the latter

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<sup>54</sup> The theory of invention described in *De inventione* is similar to the corresponding information in the *Rhetorica ad Herennium* because both treatises followed the teachings of the same school (Murphy, *Rhetoric...*, p. 9). The dates of composition of these works are as follows: *Ars versificatoria* around 1175; *Documentum* after 1213; *Poetria nova* 1208-1213 (Murphy, *Rhetoric...*, p. 135); *De inventione* around 87 BC (p. viii); *Ars poetica* between 23 and 8 BC (Hardison and Golden, p. 25); *Rhetorica ad Herennium* around 85 BC (Curtius, p. 66; all references to Curtius are to the English translation). Note that throughout this thesis references to the works on rhetoric and poetics include page numbers relating to the English translations (for *Rhetorica ad Herennium* to Caplan; for *De inventione* to Hubbell; for *Ars poetica* to Golden; for *Ars versificatoria* to Galyon; for *Documentum* to Parr; for *Poetria nova* to Nims).

<sup>55</sup> Curtius, pp. 37, 42-43, 53-56. Ward (p. 57) remarks that despite this trend, and despite the fact that such areas as the *artes poetriae*, *dictaminis*, *predicandi* had specialized manuals, the commentaries to the *Rhetorica ad Herennium* and *De inventione* continued to be written.

<sup>56</sup> Ward, p. 41.

<sup>57</sup> Conrad of Hirsau (in the first half of the twelfth century), for instance, includes Horace's *Ars poetica* among the works of curriculum authors (Curtius, p. 49).

<sup>58</sup> Murphy, *Rhetoric...*, p. 173.

<sup>59</sup> Eberhard the German (between 1212 and 1280) recommends the reading and study of the *Ars versificatoria* and the *Poetria nova* (Curtius, p. 51). For Matthew of Vendôme see also Galyon, pp. 19-20.

demands the unity of structure.<sup>60</sup> It would seem, in the light of the above information, that the medieval works on the poetics were connected with both branches of study. Still, the rhetorical teaching is no longer presented as "the science of speaking well", as Quintilian calls it in the *Institutio oratoria*,<sup>61</sup> but is adapted for the purposes of written works.

The great popularity of the *Rhetorica ad Herennium* and the *De inventione* at the time the lays were composed is demonstrated by frequent contemporary references to the texts, by their inclusion in library catalogues, by their translations and by the high numbers of commentaries written about them.<sup>62</sup> John O. Ward captures the popularity of these two treatises when he says:

although we are not yet in a position to know how extensively other classical and late classical rhetorical texts survived into, and were used by, the medieval schools, it would not appear that our impression of the primacy of the *Ad Herennium* and *De inventione* can be challenged. Of Aristotle's *Rhetorica* we speak below; the *rhetoires latini minores* were used in the early Middle Ages, consulted from time to time during the central Middle Ages, and copied again in the Renaissance; Quintilian's *Institutes* enjoyed greater currency than is generally realised, the *De oratore* was at least known and Cicero's lesser rhetorical writings, especially the *Topica* (with Boethius' commentary) appeared from time to time. These texts were not, however, commented or glossed and their circulation was minimal in comparison with the massive distribution of the *Ad Herennium* and *De inventione*.

The only antique text which seems to have enjoyed a general currency approaching, but not equalling, the *Ad Herennium* and *De inventione* was the fourth book of Boethius' *De differentiis topicis*. This was commented in the later Middle Ages and appears frequently in the MSS as a separate treatise. It seems to have supplanted actual use of the two 'Ciceronian' texts in the thirteenth-century university classrooms at Paris, and possibly elsewhere. ... it should also be remembered that Aristotle's *Rhetorica* (in Latin translation) enters the university curriculum in the later part of the thirteenth century and thereafter (pp. 53-55).

O. B. Hardison and Leon Golden (*Horace for Students of Literature: the 'Ars poetica' and Its Tradition*) also mention the importance of Horace's *Ars poetica*, which was often referred to by the northern European authors and was sometimes included in the lists of curriculum works.<sup>63</sup> The classical works on rhetoric as well as the poetics greatly influenced the medieval theoretical works, and to some extent the latter are adaptations of the former.<sup>64</sup> A comparison of the classical and medieval concepts not only can help

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<sup>60</sup> Kelly, 'The Scope...', pp. 270-271.

<sup>61</sup> *Institutio oratoria*, vol. III, VII.iii.12 (Butler, p. 91).

<sup>62</sup> Murphy, *Rhetoric*..., pp. 106-113, 116-123; Ward, pp. 36-39 (on the commentaries). Note that even though the medieval treatises on poetics were written later than some lays, these treatises still capture the convention of the times.

<sup>63</sup> Hardison and Golden, p. 88.

<sup>64</sup> For the influence on the *Poetria nova* see Nims, p. 10; for the influence on Geoffrey see Gallo, *The Poetria nova*..., p. 132; on the *Ars versificatoria*, see pp. 6, 11, 17-19 (Matthew's ornamentation figures, for instance,

elucidate certain theoretical issues, but can also offer a broader insight into the medieval approach towards literary composition.

To explain some of the shift which occurred between the classical and medieval theories, I occasionally refer to an intermediate treatise written between 1125 and 1175, the "Materia" commentary to Horace's *Ars poetica*. Any references made to the commentary are to Karsten Friis-Jensen's studies of the text and of its impact on the works of the poeticians. When introducing the "Materia" commentary, Friis-Jensen says that it "combines Horatian precepts with the classical 'Ciceronian' rhetorical doctrine. Likewise, in the structuring of the rest of the commentary (vv. 37-476), the author apparently attempts to impose on Horace's text the classical divisions of the art of rhetoric: *inuentio*, *dispositio*, *elocutio*, *memoria*, and *pronuntiatio*" (p. 321). Friis-Jensen comments on the resemblances between the "Materia" and other commentaries on Horace, and says that the "Materia" borrows from the *Anonymous Turicensis*, the material of which originates from the *Scholia Vindobonensia*.<sup>65</sup>

An important part of the commentary is represented by the initial *accessus*, which elaborates on Horace's six faults (*Ars poetica* vv. 1-37), and the "Materia" also discusses the faults in the commentary proper. Although Matthew of Vendôme does not mention all of the six faults, Friis-Jensen is convinced, on the basis of phrasing, that he was influenced by the "Materia"; moreover, both versions of Geoffrey of Vinsauf's *Documentum* show dependence on the commentary.<sup>66</sup>

Friis-Jensen suggests that the "Materia" section on the "six rules of poetry", which adapts the first fifteen lines of the *Ars poetica*, affected the general structure of Geoffrey of Vinsauf's works, especially the sections on amplification and abbreviation.<sup>67</sup> The first rule concerns arrangement; the second rule, digression; the third rule, brevity; the fourth,

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are derived from the *Rhetorica ad Herennium*, his theory of Description adapts the attributes from Cicero's *De inventione*, and he frequently cites from Horace). Hardison and Golden (p. xv) remark on the great impact of the *Ars Poetica* on Geoffrey of Vinsauf's *Poetria nova*. Murphy (*Rhetoric...*, p. 167) notes that Matthew of Vendôme's *Ars versificatoria* resembles Horace's *Ars poetica* because, like the classical work, it "loosely organizes bits of advice to verse-makers". For the influence of the *Ars poetica* on the *Documentum* see Hardison and Golden, p. 88.

<sup>65</sup> Friis-Jensen, 'The *Ars Poetica...*', pp. 322-325. Kelly (*The Conspiracy of Allusion...*, pp. 79-80, 98) remarks on the resurgence of commentaries on Horace in the eleventh and twelfth centuries.

<sup>66</sup> Friis-Jensen, 'The *Ars poetica...*', pp. 324-326.

<sup>67</sup> Friis-Jensen, 'The *Ars poetica...*', p. 327.

variation in style; the fifth, changes in the subject matter; and the sixth rule, the imperfection of a work. While Horace only demonstrates the incorrect use of the techniques, the "Materia" author provides advice concerning their correct use; this advice (especially in relation to the second and third rule) is further elaborated upon and codified by Geoffrey of Vinsauf.<sup>68</sup> Friis-Jensen links the first rule of poetry to Geoffrey's theory of arrangement, the second rule to his amplification, the rule on brevity to Geoffrey's abbreviation, and the fourth rule to his discussion on style.<sup>69</sup> The commentary, therefore, inspired the division of the *Poetria nova* and the *Documentum*.<sup>70</sup>

The secondary works used in this study discuss the content and influence of the rhetorical and poetic treatises. The background to the investigation has required close reading of Ernst Robert Curtius's *European Literature and the Latin Middle Ages* and the helpful overview of the classical and medieval theoretical works has been published in James J. Murphy's *Rhetoric in the Middle Ages: A History of Rhetorical Theory from Saint Augustine to the Renaissance*. More specific studies include Edmond Faral's important work *Les Arts poétiques du XII<sup>e</sup> et du XIII<sup>e</sup> siècle: recherches et documents sur la technique littéraire du Moyen Âge* which contains Latin texts of some medieval treatises, summarizes the main poetic concepts and suggests their dependence on classical rhetoric. Ernest Gallo provides an elucidating discussion on the sources of Geoffrey's teaching in the *Poetria nova*, and of great significance are Douglas Kelly's numerous studies on medieval poetics and their influence on medieval literature. In addition to the secondary works focused on the theory of rhetoric and the poetics, I also occasionally consult other studies relating to the structure of medieval narratives, mainly William Ryding's *Structure in Medieval Narrative*.

### ***The unity of the narrative***

I approach lay narratives as complete individual units within which all the parts

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<sup>68</sup> Friis-Jensen, 'Horace and the Early Writers...', pp. 367, 373, 375. However, Friis-Jensen notes that an existence of an intermediary treatise cannot be excluded.

<sup>69</sup> Friis-Jensen, 'Horace and the Early Writers...', p. 382. The basic design of the *Poetria nova* is inspired by the classical division of rhetoric. While the theory of arrangement and style corresponds to the classical categories, the amplification and abbreviation inspire Geoffrey to include an extra chapter in his treatise.

<sup>70</sup> According to Friis-Jensen ('Horace and the Early Writers...', p. 363), the commentary precedes Matthew of Vendôme's *Ars versificatoria*, which he finished around 1175.



work together to create a whole. The theory of unity is an important feature of Horace's *Ars poetica* that was transferred into the medieval poetics. According to Horace, the manner of narrating should be the same in the beginning, the middle and the end, and the same style should be maintained throughout the entire work. To exemplify his teaching, Horace illustrates an incoherent narrative by comparing it to a painting of a beast that has a human head, the neck of a horse, is covered with feathers and has the lower part of a fish. Moreover, he promotes unity in relation to additions to an existing work when he states that authors must not produce such bizarre combinations as a dolphin inserted into a forest or a boar on the high seas; nor must they insert passages that glitter from far away as purple patches. Likewise, for Horace a perfect reproduction of some parts of a body is not successful if the artist does not know how to represent an entire figure. Horace also advises that when adapting existing subject matter a poet must say now what should be said now and delay what should be said later; the poet should let virtue be a guide of what needs to be rejected and when.<sup>71</sup>

Horace's ideas on unity are reflected in medieval works on poetics. According to Geoffrey of Vinsauf and Matthew of Vendôme, the passages of an existing text that do not bring anything to the narratives should be omitted, and the important sections should be expanded. Matthew also applies this concept to expression when he rejects the use of superfluous language and promotes the clarification of obscure sections. In addition, he states that when an author is dealing with new material, the execution must conform to the subject being treated. Both authors agree that Digressions should not venture too far from the material at hand.<sup>72</sup> Matthew and Geoffrey's concern for unity is embedded in the advice that before proceeding further one should plan the overall design and conception of the work, and only then focus on the ordering of material and expression to ensure that all parts of the narrative have a common purpose.<sup>73</sup> Geoffrey also remarks that the beginning and end should match the body of the text in style and that there should be a connection between these parts.<sup>74</sup> In his section on the treatment of material in the *Documentum*, Geoffrey warns against obscure brevity that may result from incorrect shortening of

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<sup>71</sup> *Ars poetica* vv. 1-45 (pp. 7-8).

<sup>72</sup> *Documentum* II.C.133-134, 156 (pp. 85, 90); *Ars versificatoria* IV.2-5, 14, 16 (pp. 100-101, 103-104). Geoffrey remarks on the fittingness of language in the *Poetria nova* vv. 60-70 (p. 17). Note that throughout this thesis, the titles of rhetorical and poetic figures, as well as of the amplification and abbreviation techniques, begin with capitals. This makes it easier to immediately discern the methods and techniques under discussion at any given section of the thesis.

<sup>73</sup> *Poetria nova* vv. 43-59 (pp. 16-17); *Ars versificatoria* III.51 (p. 99).

<sup>74</sup> *Documentum* II.C.136, 162 (pp. 85, 92); *Poetria nova* vv. 71-76 (p. 18).

material, and maintains that when treating material diffusely, an author must ensure that the beginning, the middle and the end "cling together", and that parts are not located in an unsuitable manner.<sup>75</sup>

Unity is important to classical rhetoric where all parts of a speech should work towards presenting a specific point of view and towards arguing the speaker's case. Douglas Kelly, in relation to the subject matter of a narrative, draws a parallel between the task of a classical orator and that of a medieval author. He says:

The choice of the source material is as arbitrary as the facts of the case an orator may choose to defend. Indeed, if the source is imposed upon an author, either by a patron or some tradition, there is little real difference between his *matiere* and that of the orator. If the material chosen is good and the author has the talent or insight needed to exploit its potentialities, his adaptation will be successful ('Topical invention...' p. 233).<sup>76</sup>

A similar idea is expressed in Gallo's statement that "poetry is essentially rhetorical [because] the poet is arguing for a certain point of view" ('The *Poetria nova*...' p. 77).<sup>77</sup> The parallel between an orator and an author has also been noticed by Eugène Vinaver in *The Rise of Romance*:

In Roman times Rhetoric was conceived as a means of conveying the speaker's conception of the case, his way of looking at the events and the people concerned; it was also, according to Martianus Capella, the means by which the orator could display his talent 'despite the meagreness of the case'. What a speaker trained in the use of Rhetoric felt naturally compelled to do was not simply to elucidate the matter but to adapt it to a given point of view. Carried one stage further this method was bound to result in the remodelling of the matter itself, or at least of those parts of it which were at variance with the thoughts and feelings one wished to convey. Rhetoric could thus lead to a purposeful refashioning of traditional material, and the adaptor could become to all intents and purposes an original author, except that, unlike some authors, he would care above all for the *way* in which he told his stories and measure his achievement in terms of such new significance as he was able to confer upon an existing body of facts (p. 22).

In keeping with this theory of the unity of an underlying idea or theme which links all the parts of the narrative, unity in a narrative is the focus for all of my chapters. When analyzing the use of the rhetorical and poetic techniques, I consider their contribution to the narrative as a whole, their relationship to other parts of the text, and their impact on the passages that surround them.

An orator must engage in many tasks, namely invention (*inventio*), arrangement (*dispositio*), style (*elocutio*), memory (*memoria*) and delivery (*pronuntiatio*), but my

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<sup>75</sup> *Documentum* II.C.154 (p. 90).

<sup>76</sup> Kelly, 'Topical Invention...', pp. 231-251.

<sup>77</sup> Gallo, 'The *Poetria nova*...', 68-84.

analysis concentrates specifically on arrangement.<sup>78</sup> I expose how the authors of the lays composed their works; how they combined the various parts in order to create a unified narrative; and how various parts of the narrative relate to each other and to the overall idea or lesson. Douglas Kelly, in his article 'Theory of Composition in Medieval Narrative Poetry and Geoffrey of Vinsauf's *Poetria Nova*', explains that arrangement does not involve the choice of the material of the beginning, middle and end; that task belongs to invention. In Geoffrey's treatises, arrangement encompasses the order in which to begin a narrative, and the amplification and abbreviation of the material. After deciding what material to use, Kelly states, the author

decides in what order he will present the different parts of the *materia* in the finished poem, that is, he decides what the final disposition of the poem will be. ... Thus the natural order of the *materia* is maintained, or it is rearranged in an artificial and presumably more pleasing manner, or in a way that suits better the purposes of the author.

Similarly, once the poet has decided what in his *materia* needs to be stressed or elaborated upon, what needs to be toned down or shortened, he must know in what ways this may be accomplished. The means of amplification and abbreviation are his answer. Geoffrey's constant concern however is that the amplification and abbreviation be necessary or, in effect, "called for" by the *materia*, and that the specific means of amplification or abbreviation chosen be appropriate to the particular part of the *materia* in which it is to be used (pp. 130-131).

However, even though amplification and abbreviation belong to the category of arrangement, it should be noted that their methods were derived from figures and tropes, which in rhetoric as well as in the poetics are tools for embellishment and ornamentation. I often refer to these figures because they help to clarify the concepts behind the methods of amplification and abbreviation.<sup>79</sup>

From the perspective of literary studies of Old French narratives, the discussion of the unity is connected with two terms which have inspired much research: *sens* (or *san*) and *conjointure*. Although the definitions of the terms differ, *sens* is generally related to an idea or a significance underlying the story, and *conjointure* refers to the composition of the narrative and to the skilful joining of all its parts. As Kelly says: "Fundamentally,

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<sup>78</sup> *Rhetorica ad Herennium* I.ii.3 (p. 7). The other areas most elaborated on by medieval poetics are invention and style.

<sup>79</sup> The *Rhetorica ad Herennium* divides the methods of ornamentation to the figures of words, figures of thought and tropes. Geoffrey of Vinsauf adopts (and adapts) the individual methods, but divides them into two groups: the easy ornament (encompassing the figures of thought and words) and the difficult ornament (the tropes). Throughout this thesis all the figures and tropes will to be referred to as ornamentation figures.

*conjointure* serves to elicit new meaning from old *matiere* [sic] by original arrangement" ("Topical Invention..." p. 243).<sup>80</sup>

### ***Thesis outline***

The first four chapters of the thesis investigate how the theory of arrangement, as recorded in Geoffrey of Vinsauf's *Poetria nova*, influenced the Old French lays. The remaining three chapters discuss some important structural features typical of the lays, in order to demonstrate correspondences of the structural features with various rhetorical and poetic methods, or their dependence on them.

Chapter One examines the beginning and end of the lays. Although the classical and medieval theoretical works share the idea that a narrative may begin either directly or indirectly, they understand the two kinds of a beginning differently. While the classical Introduction concerns the means of making the audience prepared to listen to an account, Geoffrey of Vinsauf is more inclined to look towards the adventure that will follow, namely the significant incidents, characters or themes. In my examination of the classical influence on lay prologues I draw on Tony Hunt's article 'The Rhetorical Background to the Arthurian Prologue: Tradition and the Old French Vernacular Prologues', where he provides a helpful overview of relevant theories and applies them on medieval texts. The framework for my study of the end, that is, the concluding passages of a speech or a work, is furnished by the rhetorical and poetic treatises, both of which recommend a summary of what has been said, but they differ in method. Whereas the classical Conclusion gives space for manipulating the audience's emotions and appealing to their virtues, the medieval ending offers a perspective from which the preceding adventure should be approached. Therefore, while the desired response of the audience is at the forefront of the rhetorical theory relating to the beginning and end, the key aspects of the poetics are proverbs and *exempla*, and, in the case of the beginning, the initial Descriptions. When analyzing the lays, I consider the way in which lay beginnings and ends reflect the classical and medieval concepts, and whether there are any correspondences between the two systems. More relevant to the unity of the texts, I demonstrate how the beginning and end of individual

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<sup>80</sup> For a detailed discussion on *conjointure*, see Kelly, *The Art...*, pp. 15-31. For *sens* and the relationship between *sens* and the amplification technique Refining see Chapter Four, p. 224.

lay narratives are related to the events and themes of the middle.

Chapters Two to Four, which discuss abbreviation and amplification in the lays, investigate the extent and manner in which the methods described in Geoffrey of Vinsauf's *Poetria nova* and *Documentum* are manifested in the lays. When applicable, each of Geoffrey's techniques is compared to the theories of Matthew of Vendôme and to the parallel figures in the *Rhetorica ad Herennium* from which they were adapted.

Techniques of amplification and abbreviation are commonly used for the analysis of those medieval texts that closely follow their sources. Such comparisons between earlier and current versions of an account help the reader to appreciate the creative effort and background of the author who adapted an existing story. However, there is a great disparity in the closeness of the lays in this study to their sources. The lay *Haveloc*, for instance, is fairly close to Gaimar's account of the same story, *Oiselet* and *Ignare* had been circulating in other forms, and *Trot* appears to be an adaptation of a section from Andreas Capellanus's *De amore*.<sup>81</sup> The suggested sources of other narratives are often fragmented, distant, and draw on one or several folktale motifs, and so do not offer enough ground for a comparison. While on a small number of occasions I refer to the source or other versions of a particular lay, the overall method does not involve a comparative study, but primarily relies on the lay narratives alone. The aim is to identify the methods of abbreviation and amplification, and reveal how they function to emphasize or amplify the overall idea behind the lay.

It is difficult to analyze abbreviation without undertaking a comparative study. Without comparing the texts of the lays with their earlier versions the reader cannot, for instance, determine whether the authors avoided repetition or omitted to describe an action, or when they connected separate phrases into a composite sentence. Other methods of abbreviation have no relevance to my study because they are limited to the arrangement within a sentence and have no real impact on the greater structure. As a result, most of my analysis of abbreviation deals with the techniques of Emphasis and Implication. Emphasis is also a figure of ornamentation with the power to increase the significance of something in a few words; its various methods have an obvious abbreviating potential and therefore

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<sup>81</sup> Bell, pp. 43-51; Wolfgang, pp. 7-20; Lejeune, pp. 33-34; Burgess and Brook, pp. 484-485.

have also been included in my analysis of abbreviation.

I expose the role of the amplified passages in supporting the overall theme and message of each of the lays and use Geoffrey's eight amplification techniques. Chapter Three encompasses respectively Description, Comparison, Opposition, Personification, Apostrophe and Periphrasis; Chapter Four is devoted to Digression and Refining. As in the discussion of the beginning and end, and abbreviation, Geoffrey's theory of amplification is viewed in the context of the equivalent ornamentation figures, and compared not only to the teaching of Matthew of Vendôme but also to that of the classical authors. The study of individual abbreviation and amplification techniques establishes that the authors of the lays were familiar with the theories, to what extent they used particular concepts, and in what way they employed them.

The areas of interest in my last three chapters have emerged during the detailed analysis of the lay texts, and are also centred on the theory of amplification. In Chapter Five I identify the cases of large-scale repetition and parallels, and analyze the lay narratives from the perspective of the figures of word-repetition. While the theoretical works confine the figures to a sentence or several lines, I apply them to the greater structure of the lays, and investigate parallel passages and varied repetition of episodes. This method leads to a better understanding of the inner binding of overall narratives. The idea of exploring the power of similar expressions to bind the narrative together comes primarily from various studies of homonyms in some lays of Marie de France.<sup>82</sup> The sections of *Guigemar*, for instance, are connected through the expressions *plaie* (a wound) and *pleit* (a knot), and *Milun* contains a wordplay on *sans per* (without an equal) and *sans pere* (without a father).<sup>83</sup> Furthermore, this area of my research has been influenced by William Ryding's structural examination in his book *Structure in Medieval Narrative*. Ryding's findings concerning structure are also connected to the discussion of recounting in Chapter Six.

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<sup>82</sup> See, for example, Susan Small's 'Quelques implications sémiotiques de l'homonymie *cygne* / *signe* telle qu'elle s'applique à *Milun*' where she remarks on the homonymity of the recurring *cygne* (swan) in *Milun* with *signe* (sign), and discusses the significance of the two expressions for the narrative. For the wordplay on *plaie* (wound), *plait* (knot) and *plait* (relating to Guigemar's undertaking) see Hanning, p. 35, n. 15.

<sup>83</sup> Mikhaïlova, *Le Présent...*, pp. 68-69, 77-79. Mikhaïlova (*Le Présent...* pp. 66-67, 69-70, 146-147) also notes wordplay between Marie's narratives, and links, for instance, the expressions *per* (equal) and *peri* (unfortunate) from *Guigemar* with the *sans per* and *sans pere* in *Milun*.

In Chapter Six I examine the recounting of episodes. Recounting coincides with the technique Refining, because by telling their version of an incident or adventure, the characters restate, and so amplify, the information delivered by the author or other characters. While critics of the Old French narratives usually regard Refining as a means of amplifying the underlying idea (the *sens*), the recounting of episodes amplifies the plot (the *matière*). Recounting typically comprises the stages of foreshadowing, authorial Description and the summary of an adventure.

Milena Mikhaïlova's analysis of Marie de France's lays in her book *Le Présent de Marie*, has led me to approach the recounting of episodes as a system of different and yet interconnected perspectives.<sup>84</sup> I reveal that the recounting in some lays consists of several versions of an event, and it is only when these accounts are put together that the reader gains the full understanding of what has actually happened. Alternatively, the authors of the lays use the recounting of episodes to convey a message, or to manipulate the perception of a story.

Chapter Seven is inspired by the rhetorical aim to persuade, and how this aim is reflected in the lay narratives. This part of my research concentrates on the speeches through which either the characters or the authors attempt to prove or decide something, and examines the persuasion techniques used in the speeches. In addition, the speeches are considered in relation to the surrounding text. Whenever relevant, the study digresses from the methods of rhetoric to other areas that may have affected the composition of the speeches, such as judicial practices or logical arguments. Studies of Marie de France's lays have pointed out the significance of such speeches as Guigemar's elaboration on love or the defence of Lanval,<sup>85</sup> but there are many more speeches in the lays that deserve closer attention.

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The Old French lays are relatively short and uncomplicated, and might appear to be of lesser literary value and so less deserving of a structural study than larger and more

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<sup>84</sup> See, for instance, the discussion on the two worlds in *Guigemar* (Mikhaïlova, *Le Présent...*, pp. 70-71, 75-76).

<sup>85</sup> Burgess and Brook, pp. 362-363 and p. 362, n. 24. The speech in *Lanval* is discussed in Chapter Seven.

complex works. However, it is exactly because of their relative simplicity that their features are more easily identifiable. The limited length of the Old French lays also makes it possible to observe certain occurrences across a group of narratives, thus offering a broader spectrum of the structural elements employed by the authors.

This thesis demonstrates that the structure of the Old French lays, whether they are straightforward and describe an adventure, or more elaborate and teach a lesson, has been carefully designed by their authors. As narratives in which all parts work together, individual lays are united by the author's intention and do not consist of a haphazard amalgamation of established motifs and features. I expose the considerable and obvious effort that the authors put into the arrangement of the texts, their use of rhetorical and poetic techniques to design the narrative structure, and the manner and extent to which these techniques were employed.



## Chapter One: Beginning and End

This chapter reveals to what extent the features of lay beginnings and ends correspond to the relevant rhetorical and poetic theory, and what purpose they serve in the context of the unity of individual narratives. As Geoffrey of Vinsauf illustrates with his simile of a builder planning to build a house, the unity of a work stands in the forefront of his teaching. Geoffrey advises that before beginning to write a work an author should consider the subject matter in its entirety, and should design all the parts (the beginning, the middle and the end) so that they work together towards a common purpose. In lay narratives, the purpose of the beginning and end is to prepare the ground for the story and to suggest a retrospective view of it. They provide outside information about the story (for instance, about its transmission), and give a brief indication of its contents. While the beginnings function to build up the audience's expectations, the authors of the lays also use the two parts that frame the story to manipulate how the audience perceives it.

### *Medieval beginning: natural order*

Medieval theory on the beginning of a narrative, which dictates how a narrative should be arranged, was indirectly influenced by Horace's *Ars poetica*. Friis-Jensen believes that Geoffrey of Vinsauf divided his treatise in accordance with the "Materia" commentary, which interprets Horace's teaching. Of the six rules of poetry that the "Materia" commentary discusses, the first rule corresponds to Geoffrey's section on the arrangement; it involves the unity of a narrative and the ways of beginning. The first rule discussed in the "Materia" is based on Horace's "incongruous arrangement of parts", which concerns his statement that the beginning must not be discordant with the middle and the middle with the end.<sup>1</sup> Besides warning about this fault, the "Materia" author adds that a narrative should be arranged properly, which happens "when the beginning is congruous with the middle and the middle with the end" (Friis-Jensen, 'Horace and the Early Writers...', p. 368).<sup>2</sup> The commentator exemplifies what happens when an incongruous arrangement occurs by turning to the beginning of the *Ars poetica*, and referring to

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<sup>1</sup> Friis-Jensen, 'Horace and the Early Writers...', p. 368 ("Materia" Acc. 1); *Ars poetica* vv. 151-152 (p. 12). For Horace, the discord between the beginning, middle and end arises from the wrongful joining of fiction and truth, and concerns the process of inventing.

<sup>2</sup> "Materia" Acc. 1.

Horace's example of a misshapen creature, which is composed of human head, the body of a feathered horse, and other parts of various animals.<sup>3</sup>

Friis-Jensen points out that the commentator also addresses the topic of arrangement when he interprets Horace's lines 42-45. In these lines, Horace states that the author of a well-organized work "says now what ought to be said now and both postpones and omits a great deal for the present" (p. 8).<sup>4</sup> In the "Materia" interpretation, this refers to the natural order in which the events of the story take place, and to the artificial order where an author hurries to the middle of the story.<sup>5</sup> While the former is suitable for authors of histories, the latter suits poets.<sup>6</sup>

The concept of the artificial order recurs when the "Materia" refers to Horace's comment on the narrating of Homer, who at once brings the hearer into the midst of things.<sup>7</sup> Horace's text proceeds as follows:

nor should you begin your work as the cyclic poet once did: "Of Priam's fate and renowned war I shall sing." What might someone who makes this pledge bring forth that will be worthy of his big mouth? Mountains will go into labor, but an absurd mouse will be born. How much more skillful is the one who does not toil foolishly: "Tell me, O Muse, of the man, who, after the capture of Troy, viewed the customs and cities of many different peoples." He does not aim to extract smoke from the flaming light but rather light from the smoke, so that he might then describe spectacular marvels—Antiphates and the Scylla and Charybdis along with the Cyclops. Nor does he begin the return of Diomedes from the death of Meleager nor the Trojan War from the twin eggs. He always moves swiftly to the issue at hand and rushes his listener into the middle of the action just as if it were already known, and he abandons those subjects he does not think can glitter after he has treated them. Thus does he invent, thus does he mingle the false with the true that the middle is not inconsistent with the beginning, nor the end with the middle (p. 11).<sup>8</sup>

From the perspective of the commentary, these lines concern the subject of "how to avoid too lofty a beginning" for which one could hardly find a matching ending, and the subject of a "beginning that starts too far back".<sup>9</sup> Horace's concern with the unity of a work and the order in which it begins was thus adapted in the twelfth century by the "Materia"

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<sup>3</sup> *Ars poetica* vv. 1-13 (p. 7).

<sup>4</sup> *Ars poetica* vv. 43-44.

<sup>5</sup> This interpretation also touches on Horace's vv. 148 ff.

<sup>6</sup> Friis-Jensen, 'Horace and the Early Writers...', p. 369 ("Materia" 42,4).

<sup>7</sup> Friis-Jensen, 'Horace and the Early Writers...', p. 369; *Ars poetica* vv. 148-149 (p. 11).

<sup>8</sup> *Ars poetica* vv. 136-152.

<sup>9</sup> Friis-Jensen, 'Horace and the Early Writers...', p. 370. Friis-Jensen quotes the "Materia" commentary on Horace's lines 136 (too lofty a beginning should be avoided because it would be hard to find a matching end), 140 (Homer was right to begin in a humble manner), 146-147 (a beginning should not start too far back), 148 (Homer hastens to the issue and thus avoids starting too far back) and 151 (in reference to Homer, Horace hints at the method that poets should use when they invent) ('Horace and the Early Writers...', p. 370).

commentator.<sup>10</sup>

It should be noted that a warning against a faulty beginning is also included in the classical treatise *Rhetorica ad Herennium*. While some remarks relating to the rhetorical Introduction have to do with the effectiveness of the words in context of the speaker's cause, the author also warns against a style that is too laboured, and against the exceeding length of the Introduction. Furthermore, the Introduction should be focused on the case, and should have an intimate connection with the Statement of the Facts.<sup>11</sup> The last two precepts concern the unity between the Introduction and the subsequent parts of the speech.

In his *Poetria nova* and *Documentum*, Geoffrey of Vinsauf distinguishes between two ways of beginning, the "smooth road of nature" and the "pathway of art", both of which must in one way or another relate to the rest of the narrative.<sup>12</sup> Geoffrey's natural beginning commences with the first event or with a Description preceding it.<sup>13</sup> The theory of natural order is most relevant to the beginning of the Old French lays, especially its variant which involves a Description. As Douglas Kelly points out in his article about the beginnings of the lays of Marie de France, all Marie's narratives start with a Description.<sup>14</sup> Alexander Bell expresses the same opinion in his introduction to the *Lai d'Haveloc*. According to Bell, the author of *Haveloc* included the Description of the protagonist's childhood at the beginning of the story because he followed the trend of Marie's lays.<sup>15</sup> Description features at the beginning of every Old French lay analyzed in this thesis.

Before the authors begin recounting the first events of the story, many of them portray the protagonist. The protagonist's Description usually refers to such qualities as beauty, chivalry, wisdom, honour and generosity, which incite the interest, praise and sympathy of the audience. The knight in *Trot*, for instance, is rich, bold, courageous and fierce. In addition, he would amaze the audience with his beautiful dwelling and lands, and with the elegance and quality of his attire.<sup>16</sup> In a similar manner, the *Lai d'Aristote* highlights the generosity and great power of King Alexandre. However, although as a ruler

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<sup>10</sup> Friis-Jensen, 'Horace and the Early Writers...', p. 363.

<sup>11</sup> *Rhetorica ad Herennium* I.vii.11 (pp. 21-22).

<sup>12</sup> *Poetria nova* vv. 87-88 (p. 18).

<sup>13</sup> *Documentum* I.1-4 (pp. 39-40); *Poetria nova* vv. 89-90, 158-166 (pp. 18, 21).

<sup>14</sup> Kelly, "'Diversement comencier'...", pp. 108, 111.

<sup>15</sup> Bell, p. 39.

<sup>16</sup> *Trot* vv. 7-8, 13-24, 28-40.

he is awe-inspiring, as a person overcome by love Alexandre invites the compassion of the audience.<sup>17</sup> The step of describing the protagonist's qualities is important for establishing the listeners' connection with the character whom they will follow throughout the story.

Moreover, initial Descriptions of the protagonist often highlight the circumstances which are significant for the story. The verses in *Tyolet*, for instance, depict the protagonist's isolated home in the forest as well as his magical ability to attract animals by whistling;<sup>18</sup> both of these are important for the development of the story and the fulfilment of the task.<sup>19</sup> In *Nabaret*, the author stresses the lady's preoccupation with her appearance, which brings about the husband's jealousy and so leads to his complaint.<sup>20</sup> The portrait of Ignaure, in the lay of the same name, focuses on the fact that he may be without means, but is associated with delight and love, and adored by many ladies;<sup>21</sup> the subsequent narrative then develops from the conflicts caused by his multiple relationships. Likewise, the lines devoted to the Description of the knight in *Ombre* refer not only to his character but also provide details about him being overwhelmed by love, and through direct speech demonstrate the knight's wit.<sup>22</sup> The story then follows the knight's quest for his lady's heart. The narrative of *Doon* develops from the Description of the qualities and reclusiveness of a maiden. While her beauty, courtliness and property make her desirable to many men, her unwillingness to marry creates a conflict,<sup>23</sup> and leads to the announcement of a difficult task, the "adventure" of the first part of the story.

The initial Description in *Espine* concerns a "brother" and "sister" who grow up together and gradually fall in love. The strong bond between the young couple means that once they are separated, they are prepared to undergo great difficulties to be together again. Although the author strives to show that the lovers are not actually related, that the young man is the child of a concubine and the king, and that the girl is the daughter of the queen and her first husband, the love between the two "siblings" is presented with interest, and motivates the consequent adventure.<sup>24</sup>

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<sup>17</sup> *Aristote* vv. 60-136.

<sup>18</sup> *Tyolet* vv. 39-74.

<sup>19</sup> Braet, p. 45. See also Burgess and Brook, p. 104.

<sup>20</sup> *Nabaret* vv. 8-10.

<sup>21</sup> *Ignaure* vv. 19-37, 44-64.

<sup>22</sup> *Ombre* vv. 53-267.

<sup>23</sup> *Doon* vv. 8-28.

<sup>24</sup> *Espine* vv. 15-66.

The two noble knights in *Espervier* are described as inseparable friends, until one of them takes a wife. This change in circumstances creates a background for the jealousy, adultery and farcical scenes which follow. In addition, the wife's Description (following the knights') refers to her great intelligence,<sup>25</sup> which she later uses to solve a precarious situation.

An important aspect of the protagonists' Description in *Guingamor* and *Graelent* is their relationship to the king. In *Graelent*, the knight leaves his small domain to help his king fight a war, and then remains at the king's court. While the king cherishes and honours his knight, Graelent works assiduously to harm to the king's enemies.<sup>26</sup> In *Guingamor*, the knight is the king's nephew, for whom he holds great affection.<sup>27</sup> In each case, the queen's subsequent suggestion that the knight becomes her lover is, therefore, highly inappropriate, and places the knight in an awkward position. The situation is made more difficult because of his devotion to the king.

The bond between a knight and a lord has a slightly different function when the lord is King Arthur. The name of Arthur implies the excellent character and chivalric ability of any knight who might be associated with his court. The Description of the knight in *Melion*, for instance, is merged with the Description of Arthur and his court. While Melion is courtly, noble and loved by all, he is also endowed with the courtesy, prowess, excellence and generosity of Arthur's court.<sup>28</sup> Arthur's renown is likewise exploited in the Description of Lorois in the lay *Trot*, who

De la Table Reonde estoit  
Le roi Artu, que bien savoit  
.I. bon chevalier honorer  
Et riches dons sovent doner. (vv. 9-12)

[...was from the Round Table,  
Which belonged to King Arthur, who well knew  
How to honour a fine knight  
And how to make frequent, lavish gifts. (p. 495)]

The author of *Trot* thus develops the notion of Lorois' qualities by celebrating the chivalry and generosity of Arthur's court, then portraying Lorois's splendid lands. Only afterwards

<sup>25</sup> *Espervier* vv. 11-27 (for the wife's Description see also vv. 30-44, which portray her and her relationship with the two men).

<sup>26</sup> *Graelent* vv. 9, 15-24.

<sup>27</sup> *Guingamor* vv. 5-9, 14-16.

<sup>28</sup> *Melion* vv. 1-14.

are we given a detailed Description of the knight, which provides information about his clothing and equipment on the day of the adventure.<sup>29</sup> Among other lays, Arthur's court represents the courtly background and setting in *Cor*, *Mantel* and *Tyolet*,<sup>30</sup> and in *Haveloc* features as an historic circumstance which has brought about the protagonist's exile from his country.<sup>31</sup> In each case the praise of Arthur helps to create a rich background which develops the Description at the beginning of the lay.

A rich background is also sometimes portrayed in the initial Descriptions of festivities. In *Lecheor*, for instance, the author describes the celebrations in honour of St Pantelion. Every year, people go to Church and afterwards gather to take part in a storytelling competition. The splendour of the crowd rests on the beauty of the ladies' appearances and dresses. The beauty and refinement of the assembly, as well as the traditionally courtly topics of the tales told at the competition, help to amplify (through Contrast) the baseness of the subject matter which inspires the creation of the lay.<sup>32</sup>

The richness of a gathering, together with the generosity of the king and the queen, is even more significant in Robert Biket's *Cor* and *Mantel*. In each of these narratives, Biket describes the large number of people who are hosted at court by King Arthur on the occasion of Pentecost.<sup>33</sup> In addition to the impressive assembly, the audiences are soon amazed by the extraordinary design and nature of marvellous objects, whether the horn or the mantle, which play a key role in the subsequent trials.<sup>34</sup> Moreover, in *Mantel*, the people who arrive at Arthur's court are showered with gifts: the ladies are given not only silk dresses, but also brooches, and the lords receive armour and horses.<sup>35</sup> The Description of the gifts brings attention to clothing and thus directs the focus onto the magical mantle.

A reduced version of the Description of festivities also appears in the lay *Conseil*, where the author briefly depicts a Christmas gathering at court. The text continues with a short portrayal of the female protagonist, and then with an amplified depiction of three

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<sup>29</sup> *Trot* vv. 14-24, 28-60.

<sup>30</sup> *Tyolet* vv. 6-8 and vv. 283ff.; *Cor* vv. 5-8; *Mantel* vv. 6-9 (also vv. 46-61) and vv. 732-757.

<sup>31</sup> *Haveloc* vv. 27-82.

<sup>32</sup> *Lecheor* vv. 1-36.

<sup>33</sup> *Mantel* vv. 6-23; *Cor* vv. 5-32.

<sup>34</sup> *Mantel* vv. 192-211; *Cor* vv. 33-70.

<sup>35</sup> *Mantel* vv. 24-61.

knights, each of whom wants to become her lover.<sup>36</sup> While the Christmas gathering simply offers an occasion for the meeting of the female protagonist and her male counterpart, the Description of the three suitors is set within the theme of love, which dominates the narrative.

The author of *Oiselet* does not commence his narrative so much with a Description of the peasant (who appears to be the main character), as with a portrayal of his lands. The peasant's beautiful property is outlined in the prologue, and the details of his marvellous garden are provided in the passages which follow.<sup>37</sup> Lenora D. Wolfgang notes that when adapting the source material the author greatly expanded the Description of the garden.<sup>38</sup> The purpose of the garden setting is to draw attention to the little bird that lives at the centre of the garden. The garden consequently represents an extension of the bird's Description.<sup>39</sup> Both the garden and bird are designed to attract the audience by their exceptional beauty, and to amplify the importance of the marvellous bird that contrasts with the base peasant.

The brief depiction of the countryside at the beginning of the *Desiré* narrative is notable for the Contrast of the Black Chapel (*Noire Chapele*) and the White Clearing (*Blanche Lande*). The two locations grow in significance as the narrative proceeds, when in turn they lead the protagonist away from each other. Desiré's progression from chapel to clearing and from clearing to chapel dominates the plot of the story.<sup>40</sup>

The concept of Geoffrey's Description at the beginning has, therefore, significantly influenced the lay narratives. It sets the scene and establishes the character of the protagonist. The events or adventure proceed directly from the initial Description, and so follow Geoffrey's teaching of the natural order of beginning a story.

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<sup>36</sup> *Conseil* vv. 5-217.

<sup>37</sup> *Oiselet* vv. 5-19, 27-70.

<sup>38</sup> Wolfgang, p. 15.

<sup>39</sup> *Oiselet* vv. 71-123.

<sup>40</sup> The two contrasting locations are first introduced in vv. 7-12. For a detailed discussion of the underlying Contrast in *Desiré* see Chapter Five, p. 268.

### *Medieval beginning: artificial order*

As mentioned above, the "Materia" interpretation of Horace's *Ars Poetica* refers to the natural order in which the events of the story take place and the artificial order, where the author hurries to the middle of the story. The author of the "Materia" suggests that the latter is better suited for poets. The theory of artificial order had a great impact on Geoffrey's eight artistic (artificial) ways in which a narrative may commence. According to Geoffrey, one can either begin with the events from the middle or from the end of the subject matter, or with a proverb or an *exemplum*. The proverb and *exemplum* can both draw inspiration from the beginning, the middle or the end of the text. Beginning with a proverb means starting with a truth which captures some of the meaning contained within the story. Geoffrey advises authors to let the proverb "take a stand above" the subject while it "glances" towards it. Also, a proverb should not say anything directly about the subject, but rather derive its inspiration from it. The beginning with an *exemplum* has the same purpose, but uses an illustrative (metaphorical) image.<sup>41</sup> Geoffrey's proverb and *exemplum* both represent a general statement, and in this analysis are treated together.

Ernest Gallo notes that the idea of the beginning elucidating the subsequent narrative appears already in the letter-writing treatise *Dictaminum radii*, written towards the end of the eleventh century.<sup>42</sup> There, Alberic de Monte Cassino states:

The writer should above all give careful consideration to beginning from a point that will not obscure his subject matter but rather from one which will so to speak infuse it with light. It is therefore necessary to choose a point from which you can quickly bring the listener to an understanding, *a point from which virtually nothing of the narrative is omitted* [emphasis added]. Place the middle in the opening position when, as though it were the primary opening, it seizes upon the reader and illuminates everything beforehand, as in a mirror (Gallo, 'The *Poetria nova*...', p. 73).<sup>43</sup>

Geoffrey's teaching that a beginning must relate to the body of the text and enlighten it, therefore, adapted a concept that had been previously known.

Geoffrey specifies in relation to the beginning from the middle and end that art "causes the last to be first, the future to be present, the oblique to be straight, [and] the remote to be near; [in this way] what is rustic becomes urbane, what is old becomes new,

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<sup>41</sup> *Poetria nova* vv. 112-202 (pp. 19-23); *Documentum* I.7-17 (pp. 40-42).

<sup>42</sup> Around 1087 (Murphy, *Rhetoric*..., p. 203).

<sup>43</sup> Cited from Inguanez and Willard, *Alberici Casinensis Flores rhetorici*, p. 39.



public things are made private, black things white, and worthless things are made precious" (p. 20).<sup>44</sup> In other words, Geoffrey's artistic way leads to the novel adaptation of a generally known story, and causes the listeners to appreciate the story more, because they can approach it with information contained in the beginning.

That the beginning is meant to be linked to the body of the text is highlighted in Geoffrey's theory of transitions. According to Geoffrey, there are three ways of connecting the beginning to what follows, apart from that of the natural beginning. Whenever the narrative begins from the middle or the end, an author should use such pronouns as "who", "which" and "what" (*qui, quae, quod*). Furthermore, proverbs, whether drawn from the beginning, the middle or the end, should be followed by such linking expressions as "it acknowledges", "it teaches", "it proves" and "it attests". Similarly, the *exempla* should be linked to the story by such words as "likewise", "similarly" and "in like manner".<sup>45</sup> The subsequent text thus becomes an elaboration of the beginning.

Prior to Geoffrey, Matthew of Vendôme also links the beginning of a narrative with a proverb. In his *Ars versificatoria*, Matthew mentions six possible ways of beginning a narrative, of which *zeugma* and *hypozeuxis* (which concern the position of a verb within a sentence) are his preference. In *zeugma*, a verb is used either in the first, in the last or in the middle clause of the series of clauses, and relates to all the clauses. In *hypozeuxis*, each clause has its own verb. Matthew links his examples of the methods with praise (when one is writing approvingly) and blame (when one is writing disapprovingly). Matthew's *zeugma* parallels the figures Conjunction, Adjunction and Disjunction. In Conjunction (*conjunctio*) two clauses are held together by a verb, in Adjunction (*adjunctio*) the verb holding two clauses together is either at the beginning or at the end, and in Disjunction (*disjunctio*) clauses end with a special verb.<sup>46</sup> Along with the two previous techniques, Matthew also recommends the frequent use of Metonymy, which assigns the container to the thing contained, or the thing contained to the container.<sup>47</sup>

Whether using *zeugma* or *hypozeuxis*, Matthew of Vendôme, like Geoffrey of

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<sup>44</sup> *Poetria nova* vv. 120-125; see also vv. 167-179 (p. 22); *Documentum* I.7-9 (pp. 40-41).

<sup>45</sup> *Documentum* II.A.1-12 (pp. 42-45).

<sup>46</sup> *Rhetorica ad Herennium* IV.xxvii.37-38 (p. 323); *Poetria nova* vv. 1163-1168 (p. 58); *Documentum* II.C.59-60 (pp. 70-71).

<sup>47</sup> *Ars versificatoria* I.3-15 (pp. 27-29).

Vinsauf, refers to Horace's passages which advocate uniformity of a narrative. However, while in Geoffrey's treatise the relevant lines are applied to arrangement, Matthew maintains their association with style. Like Horace, Matthew discourages mixing styles, and especially warns against expression that is "drifting and slack", "turgid and inflated" or "dry and bloodless".<sup>48</sup>

Matthew does not indicate what the other four ways of beginning a story may be, or if they are in any way linked to beginning with a general proverb or statement, which he subsequently recommends.<sup>49</sup> Matthew's proverbs are connected with the theme to be discussed within the story, and all include the "universal sentiments in which custom reinforces belief, in which common opinion agrees, and in which the purity of unalloyed truth inheres" (p. 29). Matthew gives several examples of proverbs to use according to the specific topic of the narrative. For instance, the story that conveys that "the fame of a person is nothing without virtue" may begin with the words "Virtue ennobles the spirit; if virtue is gone, / The distinction of nobility wanders in exile" (p. 31).<sup>50</sup> Such a proverb prepares the audience for the general truth of the theme to be discussed.

Before they turn to the actual events of the story, the authors of the Old French lays begin with a Description, but they precede these Descriptions with a prologue. When discussing the natural and artificial order, Geoffrey of Vinsauf and Matthew of Vendôme do not differentiate between the prologue and the beginning of the actual story; they simply refer to the "beginning" of a work. In the lays, the initial Descriptions generally commence the telling of the story itself, but not of the narrative.<sup>51</sup> It is customary for the authors of the lays to first announce their effort of composing tales, to comment on the story, and to make general statements.<sup>52</sup>

Milena Mikhaïlova, in her study in relation to Marie de France ('À l'ombre de la lettre: la voix, la note, le chant, la langue...'), views such prologues as "containers" that envelop the story (the "contained"):

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<sup>48</sup> *Ars versificatoria* I.30-34 (pp. 32-33).

<sup>49</sup> *Ars versificatoria* I.15-29 (pp. 29-32).

<sup>50</sup> For the citations see *Ars versificatoria* I.16, 27 respectively.

<sup>51</sup> The only exceptions are represented in the narratives of *Melion* and *Lecheor* (see p. 70).

<sup>52</sup> When Kelly and Bell say that lays begin with a Description, they obviously refer to the beginning of the story itself.

Le rapport entre cadre et encadré n'est pas un simple rapport de contenant et contenu. Parfois le cadre s'élargit, communique avec l'encadré, se fond et se dilue en lui, créant ainsi un espace de méditation entre diégèse et extradiégèse, les deux s'éclairant mutuellement (p. 224).

According to Mikhaïlova, Marie's prologues to some extent share the function of Matthew's and Geoffrey's general statements.<sup>53</sup>

In the prologue of *Espine*, for instance, the author begins with the subject of veracity:

Qui que [des] lays tiengne a mençonge,  
Sachiez je ne[s] tieng pas a songe. (vv. 1-2)

[Whoever may regard lays as lies,  
Be assured that I do not regard them as dreams.]<sup>54</sup>

The reference to a dream or fantasy (*songe*), which could simply represent a synonymous expression to the preceding *mençonge*, increases in meaning when linked to the dreaming that occurs within the story. There, the maiden falls asleep when she prays in the garden to be reunited with her beloved. The events which follow—her miraculous transportation to the ford, the meeting with her lover, and his fight with three otherworldly opponents—could be considered a "dream" (the continuation of the maiden's sleep in the garden). However, the fact that the knight and the maiden return to court and tell the story, with proof in form of the otherworldly horse, ensures the veracity of the adventure, and also confirms the truthfulness of the author's initial statement that lays are not dreams.<sup>55</sup>

A more obvious link between a prologue statement and the text can be found in the lay *Oiselet*, where the author comments on the worsening condition of towns and rich estates when they fall into bad hands: "Bien savez que par mauvés oir / Dechieent viles et manoir" (vv. 25-26) ["You know well that because of incompetent heirs / Towns and manors fall"].<sup>56</sup> The preceding lines of the prologue describe the beauty of a peasant's manor and lands, and inform us that he bought his beautiful property from a noble knight.

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<sup>53</sup> Parallels between lay prologues and the stories have been widely studied in relation to the narratives of Marie de France. See, for example, Freeman's *The Poetics of Translatio studii and Conjointure: Chrétien de Troyes's Cligès*; Leupin's 'The Impossible task of Manifesting "Literature": On Marie de France's Obscurity'; and Cowell's 'Deadly Letters: "Deus Amanz," Marie's "Prologue" to the *Lais* and the dangerous nature of the gloss. (Marie de France)'.  
<sup>54</sup> Based on the translation by Burgess and Brook, p. 217.

<sup>55</sup> *Espine* vv. 259-499.

<sup>56</sup> The proverb is listed by Elisabeth Schulze-Busacker in *Proverbes et expressions proverbiales dans la littérature narrative du Moyen Âge français: recueil et analyse* as number 1590.

The parallel between the transfer of lands from the noble knight to the peasant, and the general comment on the dilapidation of property is not difficult to understand. There is clearly a connection between the destructive force of the *mauvés oir* and the peasant,<sup>57</sup> but it might also be possible that the author exploits the Ambiguity of the term *oir*. Besides referring to a "bad" heir, the expression can be associated with "bad" listening. Hearing and listening are of utmost importance within the story, particularly in the passages where the bird attempts to teach the peasant the three proverbs.<sup>58</sup>

The initial statement in *Conseil* relates specifically to listening and learning: "Qui a biaux diz veut bien entendre / De romanz, mout i puet aprendre" (vv. 1-2) ["Whoever wants to understand fully what it said / Can learn much from [this] account"]. Besides the appeal to the audience, these directions can also be applied to the female character in the story who needs to learn from wise words. Unsure of which lover she should choose, the inexperienced lady engages in a dialogue with a worldly knight, and from his advice learns about love. The lady thus exemplifies the lesson mentioned in the prologue.

Some prologues begin with a general statement about an author's responsibility to tell a story, and lead to the storytelling effort of the author of the lay at hand. Such a remark appears, for instance, in the prologue of *Haveloc*. There, the author claims that one must tell a story of noble acts in order to teach people, and warn through accounts of crimes.<sup>59</sup> The tale of *Haveloc* thus focuses on the honourable and despicable deeds of loyal and disloyal vassals, and on the brave actions of the protagonist. A note on learning from tales also concludes the prologue of *Espervier*:

Car qui bien i voudroit entendre  
Maint bon esample i porroit prendre. (vv. 9-10)

[For anyone who wished to pay them heed  
Could learn some good lessons from them.]

Neither *Haveloc* nor *Espervier* elaborate on this theme.

The statement on an author's duty to tell a story is generally believed to be inspired by the Biblical Parable of the Talents. In this parable, three servants are given bags of

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<sup>57</sup> *Oiselet* vv. 5-25.

<sup>58</sup> For various meanings of *oir* see, for example, Wolfgang, p. 128; Godefroy, V, pp. 583-584; and Hindley, p. 453.

<sup>59</sup> *Haveloc* vv. 1-11.

money when their master goes away. While the first two servants invest and multiply the money, the third one buries it. Upon the master's return, the third servant is reproached for not having used the money wisely. His bag is given to the first (the most competent) servant, who is commended along with the second servant.<sup>60</sup> Brewster E. Fitz explains that there are two interpretations of the parable, and both link the duplication of talents by the first two servants to exegetic activity. He says:

In the first [interpretation], which one can find in Isidore of Seville, the five talents are the Pentateuch (*quinque libros legis*), the two talents are the Old and New Testaments, which are duplicated by glossing moral and mystical meanings. In the second, which is given in the *Glossa Ordinaria*, the five talents are the five senses; the two talents are *intellectus* and *operatio*. The Master's goods (*bona*) represent the *doctrina evangelii*; the Master is Christ; the journey the Ascension; the return the Second Coming; the reckoning the Last Judgment. Duplicating the two talents is preaching the Word, using figures and *exempla* in order to teach and thereby to save one's auditors and oneself from the great pain, i.e. Hell, into which the carnal third servant is cast at the end (pp. 559-560).<sup>61</sup>

As Fitz and other critics have pointed out, the parable is used in the General Prologue to the *Lais* of Marie de France:

Ki Deus ad duné esciēce  
E de parler bon' eloquence  
Ne s'en deit taisir ne celer,  
Ainz se deit volunteers mustrer. (vv. 1-4)

[Anyone who has received from God the gift of knowledge and true eloquence has a duty not to remain silent: rather should one be happy to reveal such talents. (Burgess and Busby, p. 41)]<sup>62</sup>

Alexandre Leupin elucidates how Marie's lines adapted the Parable of the Talents:

Marie de France is able to displace the Christian topos (even while she is interpreting it) by applying it, not to the gift of faith, but to the activity of writing: the poetic gift must be manifested openly to avoid the damnation of the bad servant who, in the original text, buried the master's talent and thus prevented it from bearing fruit (p. 222).

Fitz identifies Marie de France, who received the talent of *esciēce* and *bon' eloquence*, as an analogue of the second servant in the parable. Just as the servant increases money (a metaphor for the Word of God), Marie spreads the word (the *granz biens*) that she has

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<sup>60</sup> Matthew 25:14-30 in *The Revised English Bible with the Apocrypha*. Leupin (p. 221) also references to Matthew 5:14-16, the verses which urge us to shed our light instead of hiding it under a lampshade.

<sup>61</sup> Fitz references the first interpretation to the *Patrologia Latina* vol. 83, col. 124 (section '*Allegoriae quaedam scripturae sacrae*') and the second interpretation to vol. 114, col. 165 (section '*Walfridi Strabi Glossa ordinaria*'). For a note on the Parable of the Talents as an exordial *topos* of classical and medieval works see Curtius, pp. 87-88.

<sup>62</sup> In this thesis two formats are used for translations of the Old French texts: one maintains the form of original verses, showing that this translator was translating from verse to verse; the other is less indented, indicating translation from verse to prose.

encountered.<sup>63</sup> Furthermore, Fitz views Marie's dedication of her *lais* to Henri II as a parallel to the first and second servants' presentation of the talents to their Master. Like the master in the parable, the king in the Prologue symbolizes God.<sup>64</sup>

The allusion to the monetary metaphor of the Parable of the Talents is especially obvious in the prologue to *Ignauire*, where Renaut explicitly discusses financial reward for his effort. As the author explains, people are greedy for meaning and wisdom as well as for gold and silver, and so while he might gain happiness and esteem (*bien [et] honneur*), he does not expect to obtain money (*avoir*).<sup>65</sup> In the subsequent verses, the author expresses his disappointment at the lack of funding: "Tolu sont et remés li don / Et nus hom n'ert mais guerredon" (vv. 9-10) ["The rewards are removed and put aside / And no man will henceforth have recompense"]. When applied to the story the *don* seems to allude to lost love.

Further interpretations of the author's remark on generosity are possible when one takes into consideration the initial verses of the prologue and the story of *Ignauire*. Renaut begins his prologue by attributing the task of spreading good words to lovers:

Cors ki aime ne doit [repondre],  
Ains doit auchun biel mot despondre  
U li autre puissent aprendre  
Et auchun biel example prendre. (vv. 1-4)

[Anyone who loves must not conceal the fact,  
Rather he must impart it in fine words  
From which others might learn  
And take a good example.]

The verses indicate that the *biel mot*, which a lover is supposed to spread, concern love—whether they are words of or about love. In this way, Renaut juxtaposes an author with a lover, who might gain happiness (but not money) from love (vv. 5-6), and who has no recompense once the gift of love has been withdrawn (vv. 9-10). This interpretation is supported by the fact that Renaut presents himself as a lover at the end of the lay.<sup>66</sup>

The author, by identifying himself as a lover, is linked to the protagonist of the

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<sup>63</sup> Fitz, p. 560; Marie de France, 'Prologue', v. 5.

<sup>64</sup> Fitz, p. 559; Marie de France, 'Prologue', vv. 43-56; Leupin, p. 222. For further implications and Marie's use of the Parable of the Talents see Cowell, who connects the monetary and rhetorical usury (the returning of something that was not received).

<sup>65</sup> *Ignauire* vv. 5-6.

<sup>66</sup> *Ignauire* vv. 630-656.

story.<sup>67</sup> Unlike the author, however, Ignare finds himself in an unfortunate situation when his twelve ladies withdraw their love from him, and force him to choose only one beloved. Afterwards, he can no longer enjoy the delight of their company. Alternatively, returning "gifts" could apply to Ignare's death (when his life is returned to God), from which the lords who killed him have no benefit. The notions of the "gifts", therefore, is ambiguous, as it may be related to the themes of literary creation, love and life.

Similar Ambiguity underlies the prologue verses on the hiding and revealing of meaning, which at first seem to refer to an author's task to reveal the potential meaning of a story:

Sens est perdus, ki est couvers;  
Cis k'est moustrés et descouvers  
Puet en auchun liu semenchier. (vv. 11-13)

[Meaning that is hidden is lost;  
That which is revealed and discovered  
May spread anywhere.]

The revealing of meaning also plays a role within the story, and concerns the truth about love relationships. While the ladies unexpectedly find out that they share the same lover, later on their husbands learn about their wives' affairs. Moreover, the truth about the ladies' love for Ignare is publicly revealed, and forever recorded, when they compose their lament, which celebrates the delight of their love.<sup>68</sup>

The general statements in the *Ignare* prologue, therefore, are linked to the characters and incidents of the subsequent story. The author is identifying his own experience with that of the lover because they both love, and with the ladies because they share the creative activity of composing. The themes of gifts and rewards, which are attached to money in the prologue, are employed in the story not only with the same meaning, but also as Metaphors relating to life and love.<sup>69</sup> The story also develops the theme of revealing meaning: while it is the author's task to reveal a potential meaning to his tale, the ladies and lords in *Ignare* discover "hidden" information.

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<sup>67</sup> Like an author who gains esteem from his storytelling, Ignare draws renown and prowess from his amorous relationships (vv. 23-26, 57-62). For more on the parallel between storytelling and loving, and between the author and the lover, see below, p. 308, and Chapter Five, p. 253.

<sup>68</sup> *Ignare* vv. 204-208, 422-436, 588-608.

<sup>69</sup> For the figure Metaphor (*translatio*) see *Rhetorica ad Herennium* IV.xxxiii.45 (pp. 343-345); *Ars versificatoria* III.19 (pp. 91-93); *Documentum* II.C.8-22 (pp. 61-64); *Poetria nova* vv. 766-871 (pp. 43-47).

In *Aristote*, Henri d'Andeli also begins his prologue by stating that good words should be spread. Initially, Henri states that one must not refrain from spreading wise words (*beax moz*) which can teach *sens* and *cortoisie*, then announces his intention to do so,<sup>70</sup> and fulfils his promise by conveying a story about Aristote and Alexandre. These initial comments are followed by verses addressing slanderers. Henri first contrasts slanderers to the good people who praise good words, and notes the ill-will (*envie*) in their heart that causes them to commit slander.<sup>71</sup> To his criticism of slanderous people, Henri attaches a direct speech addressed to the wicked:

'Gent felonesse et poi cortoise,  
 Por quoi metez vos sor autrui  
 Vostre mesdit et vostre anui?  
 Trop a ci povre escusement!  
 Vos pechiez dous foiz mortelment:  
 L'uns est de mesdire entremetre  
 Et li autres rest de sus metre  
 Vostre mesdit vo vilonie.' (vv. 20-27)

['You evil and nasty people,  
 Why do you assail others  
 With your slanders and your spite?  
 There is hardly an excuse for it!  
 You are committing two deadly sins:  
 One is to engage in slander  
 And the other lies in accusing [others]  
 Of your slander and your crimes.']

In the context of the prologue, the reference to two sins should be viewed from the perspective of composing tales. The first sin would thus refer to spreading disrepute about an author's work, and the second sin to criticizing another author's work while one's own work is unsuccessful. Nevertheless, without the context, the remark on the two sins is conveyed in general terms, and is adapted to other subjects elsewhere in the story.

In the subsequent text of *Aristote*, the notion of two sins is applied to love. King Alexandre, who falls in love with an Indian maiden, is exposed to the slanderous gossip of his lords, and ultimately faces the reprimand of his old teacher. According to the text, the lords do not dare say anything directly to their lord, but the malicious gossip reaches Aristote. In reaction, the teacher warns Alexandre about the situation, and chastises him for following his heart while ignoring chivalric pursuits.<sup>72</sup> The lords who slander Alexandre for his love thus resemble the slanderers who defame an author, and so commit the first of

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<sup>70</sup> *Aristote* vv. 1-5, 38-59.

<sup>71</sup> *Aristote* v. 619.

<sup>72</sup> *Aristote* vv. 137-176.



the two sins.

The second sin mentioned in the prologue is illustrated by Aristote himself. While he initially chastises Alexandre for his love, he later experiences the power of the emotion and is completely overwhelmed by it.<sup>73</sup> In this way, he has reproached Alexandre for what is to become his own "crime". The message of the prologue is then echoed in the *sententia* from Cato, which is placed towards the end of the narrative: "*Turpe est doctori cum culpa redarguit ipsum*" (v. 521) ["The teacher is shamed when his guilt contradicts him" (DuVal, p. 96)]. There the author also elucidates how the wise words apply to Aristote.<sup>74</sup> Therefore, although the link may not be immediately apparent, these verses of the *Aristote* prologue introduce one of the main themes of the story.

Furthermore, there is a correspondence between people's appreciation of an account (mentioned in the Prologue), and their view of generosity (mentioned as a part of the Description of Alexandre). In both cases, the author uses Antithesis to capture the contrasting reactions. The prologue verses remark on wise words:

De bien se doivent esjoïr  
Li bon, quar c'est droiz et costume,  
Et li mauvais en font l'enfrume  
Enranment que il dire l'oent, (vv. 6-9)

[The good must draw joy  
from good words, as this is appropriate and customary,  
and the wicked are disgruntled  
As soon as they hear them told,]

There are two reactions to generosity, one of Alexandre's qualities: "...a toz avers sanble amere / Et douce a toute large gent" (vv. 66-67) ["To misers it seems bitter / And sweet to all generous people"].<sup>75</sup> The likeness between generosity and an author's effort to impart his wisdom is further highlighted with the verses that follow:

Quar tant com avers aime argent,  
Le het larges a soutenir,  
Por ce que bien n'en puet venir  
Por tant qu'il soit mis en estui. (vv. 68-71)

[For just as a miser loves money,  
A generous man hates to keep hold of it,

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<sup>73</sup> *Aristote* vv. 324-458.

<sup>74</sup> *Aristote* vv. 521-533.

<sup>75</sup> This Metaphor on bitterness and sweetness of generosity brings to mind earlier comments on the "fruit" and "spices" of Henri's narrative (*Aristote* vv. 53, 59).

Because nothing good can come from it  
As long as it is hidden.]

Just as money cannot be useful without being wisely distributed, people cannot rejoice from wisdom which is hidden. In this way, Henri d'Andeli, uses the same juxtaposition of multiplying good words and money that has been evident in the prologue of *Ignare*. While generosity is an attribute of a king, an author's responsibility, according to the verses 1-2, is to spread wisdom by recounting tales. The author and his character Alexandre, therefore, share the responsibility to wisely impart what they have, and they are both targets for slanderers.

Jean Renart's *Ombre* also begins with the theme of spreading words and continues with a passage on slanderers. In the first three verses, Jean announces his intention to *bien dire* and to use his *sens*, and thus applies to himself the general statement about the responsibility to convey wise words. The subsequent discussion concentrates on slanderers, and, again, derives from the author: he is not going to allow a destructive criticism to prevent him from using his ability to instruct and to create a pleasant work.<sup>76</sup> Jean then supports the decision to tell a story (even though this might attract criticism) with a general statement:

Fox est qui por parole lait  
Bien a dire, por qu'il le sache  
Et s'aucuns *fel* sa langue en sache  
Par derriere, tot ce li loit, (vv. 12-15)

[He is a fool who, knowing a good story, allows a jibe to prevent his telling it, and if some scurvy fellow should cock a snook behind his back he lets it pass, (p. 64)]<sup>77</sup>

The reason why he must simply ignore slanderers is provided in the next statement:

Que nient plus que je puis cest doit  
Faire ausi lonc comme cestui,  
Ne cuit je quë on peüst hui  
Fere un felon debonere estre. (vv. 16-19)

[for in my opinion one could no more teach a blackguard manners than I could make this finger as long as its neighbour. (p. 64)]<sup>78</sup>

The proverb and the image develop the theme of slanderers, but seem to have no further impact on the text beyond the prologue.

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<sup>76</sup> *Ombre* vv. 4-11.

<sup>77</sup> Schulze-Busacker links this passage to the proverb number 768.

<sup>78</sup> Schulze-Busacker, number 966.

The proverbs in the subsequent lines of the prologue shift the focus to the importance of luck:

Et miex vient de bone eure nestre  
Qu'estre des bons, c'est dit pieça. (vv. 20-21)

[It has been said before now that there's more to be gained from being born in an auspicious hour than from being one of the great. (p. 64)]<sup>79</sup>

...miex vaut a un home avoir  
Eür que avoir ne amis: (vv. 26-27)

[fortune stands a man in better stead than wealth or friends: (p. 64)]<sup>80</sup>

Again, the proverbial statements are accompanied by an illustration, which on this occasion refers to another story, the *Escoufle*. Jean does not name the title of the tale, but refers to it and to its protagonist Guillaume, "who dismembered the kite and burnt each separate piece" (p. 64).<sup>81</sup> Linda Cooper in 'The Literary Reflectiveness of Jean Renart's *Lai de l'Ombre*' explains the correspondences between *Ombre* and *Escoufle* and the relevance of luck:

[in *Escoufle*,] Guillaume is summoned to tell his story; and, though the ring is gone, the lovers are joyfully reunited by Guillaume's good fortune and storytelling skill.

If one knows *Escoufle* and once one has read *Ombre*, the analogy of the *Escoufle* episode, not only to Jean's Prologue remarks about good fortune, but to the *Ombre* story as well, is striking: When the lady discovers that the knight has slipped his ring onto her finger and summons him to return so that she can give it back, although he suspects her displeasure, he realizes his good fortune. And he hastens to turn the occasion to his advantage (p. 252).<sup>82</sup>

To turn the situation to his advantage, the knight in *Ombre* uses his wit. While his previous behaviour in the company of the lady is driven by love, an emotion which in medieval narratives is often synonymous with folly, throwing the ring into the well<sup>83</sup> is a courtly action resulting from ingenuity. It is, therefore, through his good sense that the knight finally earns the lady's affection. The theme of folly and wit, which relates to the knight's actions, appears already in an elaboration in the prologue:

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<sup>79</sup> Schulze-Busacker, number 1238.

<sup>80</sup> Schulze-Busacker, number 1263.

<sup>81</sup> *Ombre* vv. 22-24.

<sup>82</sup> The knight in *Ombre* considers himself lucky in vv. 654-655.

<sup>83</sup> *Ombre* vv. 884-907.

Et qui a fol le met en garde,  
 Sachiez que tost le gaste et use.  
 Après, sa folie s'acuse,  
 Qu'il l'a despendu sanz mesure.  
 Se d'iluec avant amesure  
 Ses sens, sa folie entrelet  
 Et mesaventure le let,  
 Eürs le ra tost mis em pris; (vv. 30-37)

[and he who entrusts it to a fool soon squanders and exhausts his store,  
 and then his folly stands revealed in his having spent it without  
 discretion. But if from then on he sobers down, if he quits his giddy  
 ways and bad luck leaves him be, fortune will soon set him up again. (p.  
 64)]<sup>84</sup>

The prologue thus introduces the theme that is developed in the story, and in general terms describes the knight's progress with the lady.

The importance of good sense in resolving the knight's situation is stated in the epilogue, where the author comments on the lovers' union: "...lor sens et Amors / Ont mis andeus lor cuers ensemble" (vv. 956-957) [Love and their mother wit have combined to unite their hearts" (p. 79)]. In Jean Renart's story the two concepts, Love and Reason, must unite in order to bring the lovers together.

In addition, the topic of good sense in *Ombre* is connected with the author, who states in the first lines of the prologue that he wants to use his *sens*.<sup>85</sup> This correspondence, yet again, invites a parallel to be drawn between author and protagonist,<sup>86</sup> and connects the story and the prologue. The author returns to the topic of using his *sens* later in the prologue, after he departs from the theme of luck:

Et por ce ai cest lai empris  
 Que je voil mon sens desploier  
 A bien dire et a souploier  
 A la hautesce de l'Eslit.  
 Molt par me torne a grant delit  
 Qant la volenté m'est eslite  
 A fere ce que me delite, (vv. 38-44)

[And so I am embarking on this tale because I want to deploy my  
 talents in composing a good poem, and bend to the eminence of the  
 Electus. It gives me great delight that his good pleasure should have  
 chosen me for so congenial a task (p. 64)]

<sup>84</sup> Schulze-Busacker, number 794.

<sup>85</sup> *Ombre* vv. 1-3.

<sup>86</sup> Burgess also notes that the author and the protagonist are alike because of their supreme characteristics: "Early in his story Jehan establishes a connection between the fact that he himself has been chosen by the Eslit and the election of his hero by two of the foremost virtues in both the fictional and chivalric universes" (*Sens and Cortoisie...* pp. 77-78).

Jean's remark on bending to the Electus recalls Marie de France's dedication to the king, and like it can be interpreted in two ways.<sup>87</sup> As a real person, the Electus has been identified as Miles de Châtillon-Nanteuil, who was Bishop Electus to the Diocese of Beauvais from 1217 to 1222.<sup>88</sup> Also, the Electus can be seen as God, whose will endowed the author with the ability to compose and draw delight from it. If this service to the highest power is transferred to the protagonist of the story, a parallel can be drawn between the *Eslit* and *Amors*. Love, as both the lady and the master of the amorous knight, imposes the feeling of love on him, and provides him with great delight. It is represented through the person of the lady, to whom the knight is compelled to serve.<sup>89</sup>

There is an interesting correspondence between the lines about Love at the beginning and the end of the story. While initially the author portrays Love as the knight's lady and master ("Amors, qui est et dame et mestre" (v. 112)), in the end the lady and the knight master the game of love: "De tel geu conme on fet des mains / Estoit ele dame et il mestre" (vv. 948-949) ["As for such play as lovers' hands contrive, both she and he were free to show their skill" (p. 79)]. It is no longer love that determines the knight and lady's circumstances, but the lovers themselves have control of the situation.

The most significant representation of the author's and the protagonist's good sense is the idea of throwing the ring into the well. Whereas the knight comes up with the idea when he sees the reflection of the lady in the water, the author was possibly inspired by the motif from the story of Narcissus, as Ovid's story was known to medieval audiences, and circulated in the form of a lay.<sup>90</sup> The knight's interaction with the lady's reflection in *Ombre* draws on Narcissus's encounter with his own reflection, which he believes to be a beautiful fairy.<sup>91</sup> While the scene in *Ombre* demonstrates the author's cleverness in re-using an existing motif in a new way, the quick thinking and the corresponding action reveal the great worth of the knight, and earn him the love of his beloved. On both levels, the scene represents the climax of the story, and brings about the resolution. The

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<sup>87</sup> See above, p. 50 and Marie de France 'Prologue', vv. 43-56.

<sup>88</sup> Orr, p. 31, n. to vv. 39-41. According to Orr the lines imply that Miles commissioned *Ombre*. The monetary allusion thus, again, accompanies the passage on using one's ability to spread good words.

<sup>89</sup> *Ombre* vv. 112, 120-123, 116-117, 941-942 and 137-139.

<sup>90</sup> For the similarities between the lay *Narcisus* and *Ombre* see Albert Gier, 'L'Anneau et le miroir: le *Lai de l'ombre* à la lumière de *Narcisse*'. For the story as a lay and as an adaptation of Ovid see Eley, *Narcisus*..., pp. 13-14, and for the popularity of the story pp. 21-22.

<sup>91</sup> *Ombre* vv. 876-907; *Narcisus et Dané* vv. 647-833.

importance of the scene is indicated already by the title *Le lai de l'Ombre* (the *Lay of the Reflection*) which highlights the motif of the reflection.

Furthermore, the author and the protagonist are brought together through the metaphorical statement that exploits the image of sailing:

On dit: Qui bien nage bien rime;  
Qui de haute mer vient a rive  
Fox est sè a la mer estrive.  
*Qui a port de bien dire arrive,*  
Miex l'em prisent et roi et conte. (vv. 46-49)

[They say it's the good helmsman who brings his ship to shore from the high seas. He who makes the port of poesy is held in higher esteem by counts and kings. (p. 64)]

In *European Literature and the Latin Middle Ages*, Ernst Robert Curtius notes that coming into a harbour represents the end of a work, and that it was used by the classical poets and maintained in the Middle Ages. The same Metaphor likens an author to a sailor whose journey may be to varying degrees dangerous.<sup>92</sup> While Margaret E. Winters directly elaborates on this *topos*, Burgess goes a step further and claims that the harbour refers to the security of having found a patron:

What Jehan is perhaps saying is not that writers and navigators are both esteemed by kings and counts after the completion of a composition or voyage (Winters, p. 79), but that once a writer has found a patron (*venir a rive*) he should not waste time looking back over past difficulties. He should get on with the task in hand. Only a foolish navigator would rail against the sea once he has come ashore ('*Sens and Cortoisie ...*' p. 77).

Sea imagery is mentioned twice more in the story, when Jean Renart applies the sea voyage to love. When trying to persuade the lady to love him, the knight says: "'A une voie d'outremer / Porrièz l'aumosne aatir'" (vv. 504-505) ["Such charity would be tantamount to making a pilgrimage to the Holy Land" (p. 72)]. In a more literal translation, charity is compared to journey across the sea (*outremer*). Shortly before, the knight metaphorically describes himself as being out of control in the high seas:

'Si me sui mis en mer sanz mast  
Por noier aussi con Tristans,  
Comment que j'aie este lonc tens  
Sires de ma volenté fere.' (vv. 456-459)

[I, who have been for a long time master of my fate, have now like Tristan put [myself] to sea without a mast, to drown there.' (p. 71)]

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<sup>92</sup> Curtius, pp. 128-130.

In the context of the lines in the prologue, a journey on the high seas would be likely to end in the embrace of a lover, metaphorically represented as a harbour. The semantically versatile proverb, therefore, can be linked to the situation of the author as well as the lover. This interpretation is similar to the findings of Cooper who, in relation to the prologue lines about the harbour and to the reference to Tristan, says:

The particular effectiveness of these lines turns upon the central tautological pun on the word *rime*, meaning both 'to rhyme' and 'to row' (or 'to navigate'). Obviously, the analogy between poetic creation and navigation rests upon their shared aspect of accomplished maneuvering so well exemplified by these very lines. Use of nautical metaphor to convey the jeopardy of the knight's situation, coupled with the allusive comparison to Tristan adrift at sea, links the knight's desperation to the first nautical metaphor for the literary creative process (p. 258).<sup>93</sup>

A number of lay prologues, therefore, contain general statements which can be linked to the story. A possible connection can be found in the lays *Espine* (in the topic of the dream) and in *Conseil*, where both the prologue and the story remark on learning from words. The most specific link between proverb and story occurs in the lay *Oiselet*. In the narratives of *Ignare*, *Aristote* and *Ombre*, the links between the general statements in the prologue and the story have various forms. The prologues, for instance, contain allusions (whether metaphorical or not) to the occurrences which take place in the course of the story, or introduce the themes which the story develops. Moreover, the statements in the prologue which are ascribed to the author often have parallels in the story, where they are ascribed to the protagonist (or even other characters).

The prologues are also closely connected with the stories in the lays *Lecheor* and *Tyolet*, but not by general statements. In the prologue of *Tyolet*, the author highlights the theme of the transmission of adventures: the reader is told about the adventures of Arthur's knights, how the knights conveyed what happened to them, and how the accounts travelled to court.<sup>94</sup> After commenting on the transmission of adventures in general, the author turns to the lay at hand. The story then repeatedly illustrates the process of adventure telling, because it describes how the characters of the story learn about adventures, and how they recount the events.<sup>95</sup> In *Lecheor*, the prologue similarly outlines what subsequently takes

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<sup>93</sup> Cooper, pp. 257-258. Cooper also includes the note on the wide use of the nautical metaphor during the Middle Ages, and refers to Curtius (pp. 128-130) who discusses the topic in detail.

<sup>94</sup> *Tyolet* vv. 13-26. The passage on the transmission of adventures spans vv. 23-36, but not all the steps of transmission are of relevance to the story.

<sup>95</sup> For a detailed discussion see Chapter Six, pp. 308-316.

place—the general depiction of the annual festival is illustrated by a specific event.<sup>96</sup>

Furthermore, in *Lecheor* the message of an author's responsibility to spread wise words so that others can learn from them and enjoy them creates the basis for the "adventure". The general statement on spreading wisdom, which has been encountered in several lay prologues, is also described in the initial section of *Lecheor*. The author says that the best account told at the annual festival is recounted, praised by everyone, a lay is composed from it, and it is named after the author. The same process, however, is also described in the body of the text. During the specific event, the lady enquires after the "source" of all goodness in knights, and because her companions like her speech, they make a lay from it. Then all people at the festival praise the work and take part in composing it, and finally the clerics and knights cherish and preserve the lay (presumably in writing); the lay is named *Lecheor*. The story of *Lecheor* is, therefore, inspired by the material usually associated with lay prologues.

While the authors of lays unite their narratives by forming parallels between the general statements in the prologues and the occurrences in the stories, some of them also put effort into creating a smooth transition between the prologue and the subsequent text. In the lays *Tyolet* and *Ombre*, the transitional techniques resemble those recommended by Geoffrey of Vinsauf. In *Tyolet*, the author comments on the transmission of tales in general, then shifts to his own storytelling and the lay at hand, and seamlessly continues to describe the protagonist:

Bretons en firent lays plusors,  
Si con dient nos ancessors.  
.I. en firent que vos dirai,  
Selonc le conte que je sai  
Du vallet bel et engingnos, (vv. 35-39)

[The Bretons composed a number of lays about them,  
As our ancestors tell us.  
They composed one which I shall relate to you,  
According to the tale I know,  
Of the handsome, clever youth, (p. 109)]

The fluent transitions between the topics are achieved through the conjunction *que* (vv. 37, 38), and the prepositions *selonc* (v. 38) and *de* ("le conte ... du vallet", vv. 38-39). The last of these transitions recalls Geoffrey's advice to use such expressions as "it attests" or "it

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<sup>96</sup> *Lecheor* vv. 1-36.



acknowledges", which refer to the previous statement and lead to the explanation that will follow. By employing the preposition *de*, the author of *Tyolet* refers to the previously mentioned tale, and prepares to proceed with the explanation of the subject matter.

In *Ombre*, Jean Renart announces the title of the lay, and immediately sets off to elaborate on its contents:

Or escoutez en icest conte  
Que ferai, s'aucuns ne m'encombre,  
Et dirai ci, du Lay de l'Ombre.  
Ci dit que uns chevaliers iere (vv. 50-53)

[So listen now to what, provided I'm not hindered, I will make of the Lay of the Reflection, as I shall recount it in the following tale. There was once ... a knight (pp. 64-65)]

Jean's expression *ci dit que* ("it tells us that" v. 53) offers a close parallel to the transitions suggested by Geoffrey. In Geoffrey's theory transitional expressions link a general statement with the explanation of its meaning, but the authors of *Tyolet* and *Ombre* proceed to identify the protagonist of their account. In this way, they turn from a more generalized discussion to introducing the story that they are going to tell.

A smooth transition between the general introduction and the story can also be observed in *Trot*:

Une aventure vos voil dire  
Molt bien rimee tire a tire;  
Com il avint vos conterai,  
Ne ja ne vos en mentirai.  
L'aventure fu molt estraigne,  
Si avint jadis en Bretaigne  
A .I. molt riche chevalier,  
Hardi et coragous et fier;  
De la Table Ronde estoit (vv. 1-9)

[I want to recount to you an adventure,  
Very well rhymed, with nothing left out.  
I shall relate it to you as it happened  
And never tell you a word of a lie.  
The adventure was very remarkable,  
And it happened once upon a time in Brittany  
To a very rich knight,  
Bold, courageous and fierce.  
He was from the Round Table, (p. 495)]

After the author comments on the quality of his own storytelling (vv. 1-4), he briefly describes the quality of the tale (vv. 5-6), and then focuses on the quality of the protagonist; the author firstly offers a glance into his character (vv. 7-8) and subsequently

elucidates his circumstances (vv. 9-24).<sup>97</sup>

In several lay prologues, a linking expression is attached to the authors' explanation of why they undertook composing the lay. Robert Biket, for instance, must tell the story of the mantle because it has not been told properly, and Henri d'Andeli chooses the subject of *Aristote* because it pleases him.<sup>98</sup> The author of *Espervier* announces that he is going to tell a tale because many tales are worthy and people can learn from them.<sup>99</sup> The reason for telling *Espine* is rather simple: the author wants to recount the adventure because it had been lost, and he has found it.<sup>100</sup> The prologue lines of *Ignare* provide a similar reason:

Sens est perdus, ki est couvers;  
Cis k'est moustrés et descouvers  
Puet en auchun liu semenchier.  
Pour chou, voel roumans coumenchier,  
Une aventure molt estraigue (vv. 11-15)

[The meaning which is hidden is lost;  
That which is revealed and discovered  
Can spread around in any place.  
That's why I want to begin an account,  
A most strange adventure]

The reasons for telling *Ombre*, on the other hand, spring from Jean Renart's desire to use his talents and from his delight in recounting an adventure.<sup>101</sup> Such expressions as "that is why" and "for this reason" do not link parts of a narrative, but enable the authors to shift their attention from the previous topic (which may be more or less general) to the story of the lay at hand.

The answer to the question of whether lays begin artistically or directly (in accordance with the definition by Geoffrey of Vinsauf) is by no means simple. After the prologues, the stories proceed chronologically, from the beginning. Before embarking on the events of their stories, all authors of the lays provide a Description, which, according to Geoffrey of Vinsauf, again determines the direct method. Nevertheless, as the above analysis shows, the prologues of several lays contain general statements which are linked, to a greater or lesser extent, with the incidents, themes or characters of the subsequent stories. While it may not always be possible to determine what part of the story the initial

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<sup>97</sup> Even though some authors of the anonymous lays may have been women, in order to avoid any potential confusion I refer to all the anonymous authors as "he".

<sup>98</sup> *Mantel* v. 4; *Aristote* v. 40.

<sup>99</sup> *Espervier* vv. 4-14.

<sup>100</sup> *Espine* vv. 11-14.

<sup>101</sup> *Ombre* vv. 38-45.

statement relates to, the link between the beginning and the body of the texts represents the artistic method. Artistic arrangement is in two lay narratives also supported by the linking expressions between the prologues and the actual stories. It seems, therefore, that at least some lay prologues share the aspects of both the direct and the artistic beginning.

### ***Rhetorical beginning***

Geoffrey of Vinsauf's criteria for the two methods of the beginning of a narrative do not take into consideration all the elements of lay prologues. The majority of lay prologues also contain rhetorical formulas for making the audience positively inclined towards the author and the story; these formulas precede the initial Descriptions, and are integrated with the general statements. The overall information recorded in the prologues examined in this study is generally the same as that in the little prologues of Marie de France. Pierre Jonin and Milena Mikhaïlova, in their studies of Marie's prologues to individual lays, have identified their common components as:

- the author's announcement that a story is going to be told;
- remarks on the effort that the author put into recounting the story;
- a note that the story is told in order to be remembered;
- an indication that the subject matter is good;
- a brief reference to the protagonist (the subject of the story);
- claims of fidelity to the source and story's veracity;
- the truthfulness according to the author's understanding of the story;
- remarks on the place, time and circumstances under which it was written;
- reference to the origin of the lay;
- elaboration on the title;
- comments on the brevity of the narrative and on the aim to please the audience.<sup>102</sup>

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<sup>102</sup> Jonin, 'Les Préambules des lays de Marie de France'. The list was adapted by Mikhaïlova in 'À l'ombre de la lettre...', p. 224. See also Pickens, 'La Poétique de Marie de France d'après les Prologues des *Lais*'.

The same elements appear in the prologues of the Old French lays as follows:

A story is to be told: *Aristote* vv. 38-39, *Doon* v. 4, *Espervier* v. 4, *Espine* v. 12, *Graelent* vv. 1-2, *Guingamor* v. 1, *Haveloc* v. 14, *Ignare* v. 14, *Mantel* vv. 1, 3, *Ombre* vv. 1-3, *Trot* v. 1, *Tydorel* v. 3, *Tyolet* v. 37;

The author's effort to recount the story: *Aristote* vv. 47-56, *Desiré* vv. 1-2, *Ombre* vv. 38-45;

Purpose of remembering: *Conseil* v. 3, *Desiré* v. 4, *Haveloc* vv. 5, 20, *Espervier* v. 8, *Ignare* v. 18;

Fidelity to the source: *Aristote* v. 41, *Cor* v. 4, *Espervier* v. 7, *Espine* vv. 3-10, *Tydorel* v. 3, *Tyolet* v. 38;

Good subject matter: *Aristote* vv. 39-40, 58, *Espervier* vv. 9-10, *Graelent* v. 3, *Ignare* v. 15, *Trot* vv. 2, 5;

Veracity (faithful and authentic narrative): *Aristote* v. 57, *Conseil* v. 4, *Doon* vv. 1-3, *Espervier* v. 3, *Espine* vv. 1-2, 5, *Guingamor* vv. 2-3, *Trot* vv. 1-4;

Truth according to the author's understanding of it: *Graelent* v. 2, *Mantel* vv. 4-5;

Circumstances under which the tale was written: *Espine* vv. 11, 13;

Summary (who or what the story is about): *Desiré* vv. 5-6, *Espine* v. 13, *Graelent* v. 1, *Haveloc* vv. 12-14, 17-18, *Ignare* v. 17, *Oiselet* v. 3, *Tyolet* vv. 39-41;

Title: *Doon* v. 6, *Guingamor* v. 4, *Haveloc* vv. 22-23, *Nabaret* v. 2, *Ombre* v. 52, *Tydorel* v. 2;

Precision of origin of the lay: *Cor* v. 4, *Desiré* v. 3, *Doon* v. 5, *Espine* vv. 6-11, *Haveloc* v. 21, *Lecheor* v. 2, *Tyolet* vv. 35-37 (6-36 transmission of tales in general);

Place: *Cor* vv. 2-3, *Ignare* v. 16, *Mantel* vv. 2-3, *Trot* v. 6, *Tyolet* vv. 2-3;

Time: *Ignare* v. 16, *Lecheor* v. 1, *Melion* v. 1, *Oiselet* vv. 1-2, *Trot* v. 6, *Tyolet* vv. 1-2;

Brevity: *Haveloc* v. 15;

Aim to please the audience: *Aristote* vv. 58-59;

Music, melody: *Doon* vv. 2-3, *Graelent* v. 4.<sup>103</sup>

Many of the above elements of lay prologues fulfil the functions of the rhetorical Introduction, namely to prepare the hearers to listen to the speech or, in Cicero's words, to "bring[] the mind of the auditor into a proper condition to receive the rest of the speech" (p. 41).<sup>104</sup> This device, which is commonly used in medieval prologues and known as *captatio benevolentiae*, can according to the *Rhetorica ad Herennium* be accomplished by making the audience well-disposed, attentive and receptive to it. The hearers become receptive

<sup>103</sup> I have added the last topic to Jonin's list.

<sup>104</sup> *De inventione* I.xv.20.

when the speaker briefly summarizes the cause and makes them attentive. To make the hearers attentive, the speaker should promise that he will discuss important, new and unusual matters, matters that appertain to the commonwealth, the hearers themselves or the worship of immortal gods. Also, the attention of the hearers can be gained when the speaker bids them to listen attentively, or if he enumerates the points that will be discussed.<sup>105</sup>

There are four topics of discussion that can make the hearers well-disposed: the person of the orator himself, the person of the opponents, the hearers and the case. When discussing himself, the orator might refer to his past conduct, whether towards the republic, friends or audience, provided it is pertinent to the case. Alternatively, the orator may point out his own disabilities, loneliness, and so on, and thus plead for pity. When the discussion is derived from adversaries, the orator may bring them into contempt by commenting on their malicious and shameful acts. In addition, the orator may make the opposition unpopular by noting their violent behaviour, lack of restraint, wealth and high birth, or by pointing out that they rely more on their relatives and acquaintances than on the truth. When the discussion is based on the hearers, the orator is to speak of their wisdom, courage, humanity and past judgment, and indicate that he holds them in high esteem. Finally, the discussion drawn from the facts consists of the praise of the speaker's cause, or of disparaging the adversary's cause.<sup>106</sup>

In the rhetorical Introduction, the orator may proceed directly, or may follow a subtle approach which develops by insinuation.<sup>107</sup> The subtle approach is advised in three situations. Firstly, when the cause of the speaker is discreditable and might alienate the hearers. In such a case, the speaker should consider an analogical cause, or deny that he will discuss the opponent, while doing so. Secondly, the subtle approach is desirable when the hearers have been won over by the opposition. The speaker should then begin with the last statement of the opponent, and use Indecision (*dubitatio*)—the figure in which a speaker asks himself what he should discuss first—and an exclamation of astonishment. Thirdly, the subtle approach is in place when the hearers are tired of listening. In such

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<sup>105</sup> *Rhetorica ad Herennium* I.iv.6-7 (pp. 13-15).

<sup>106</sup> *Rhetorica ad Herennium* I.v.8 (pp. 15-17). The sources of material are slightly different for deliberative and epideictic oratory, where it comprises the person of the orator, the person being discussed, the person of the hearers or the subject matter itself (*Rhetorica ad Herennium* III.vi.11; p. 175).

<sup>107</sup> *Rhetorica ad Herennium* I.iv.6 (pp. 11-12).

circumstances, an orator is recommended to promise to speak in a novel way, and to explain what he intends to do (as opposed to what other orators did). It would also be effective to begin with something that provokes laughter, such as an ironical inversion of the meaning of a word, Implication, Ambiguity, Hyperbole, Paronomasia, Comparison, a novel tale, an historical anecdote, or a challenge.<sup>108</sup>

Tony Hunt identifies similarities between the elements of medieval prologues and the rhetorical theory concerning the beginning of a speech. Within the list of methods that make the audience attentive, Hunt includes medieval statements on the brevity and significance of a narrative, the promise that the audience can learn from it, and the call for attention and understanding. In view of Cicero's advice that the attention of the audience may be gained when the speaker mentions important people,<sup>109</sup> Hunt adds the references to Arthur and Charlemagne. Furthermore, as Hunt points out, the attention of the audience can also be secured through epideictic Descriptions; such Descriptions have an equivalent in medieval depictions of festivities and spring.<sup>110</sup> Medieval prologues also include an interesting inversion of the classical emphasis on the novelty of material. Instead, medieval authors employ an opposite *topos* "I bring nothing new".<sup>111</sup>

In the analysis of the beginning in Chrétien's *Le Chevalier au lion* (*Yvain*), Hunt identifies its two parts.<sup>112</sup> He notices that Chrétien asks for the audience's positive inclination to listen to the story through the speech of the knight Calogrenant, who is about to tell of his adventure at the fountain. Chrétien thus uses the rhetorical direct beginning. While Calogrenant directly calls for attention, he demands receptiveness by elaborating on the need for the right understanding. Calogrenant's account also includes the method of making the audience well-disposed, by warning his hearers that they should not praise [like others would] that which they do not understand.<sup>113</sup>

The address to the audience in *Yvain*, however, is preceded by a passage that has

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<sup>108</sup> *Rhetorica ad Herennium* I.vi-vii.9-11 (pp. 17-21); for Indecision (*dubitatio*) see *Rhetorica ad Herennium* IV.xxxix.40 (p. 329); for more on Implication, Ambiguity and Hyperbole see Chapter Two; for Paronomasia, see Chapter Five, p. 238; for Comparison, see Chapter Three, p. 159.

<sup>109</sup> *De inventione* I.xvii.23 (p. 47).

<sup>110</sup> In relation to the Description of spring, Hunt (p. 4) refers to Priscian's *Praeexercitamina*, "De Descriptione", pp. 558-559.

<sup>111</sup> Hunt, pp. 4-5.

<sup>112</sup> *Yvain* vv. 149-170.

<sup>113</sup> Hunt, pp. 14-15.

the form of a subtle beginning. As Hunt observes, Chrétien commences his narrative in an indirect manner by presenting Arthur and his court. This portrayal of the setting and the additional characters represents a novel way of beginning a narrative.<sup>114</sup> It exemplifies the kind of the subtle beginning to which a classical orator might turn to if his audience is tired. This section also includes the *topos* of the praise of the past, and the Antithesis contrasting the past and the present.<sup>115</sup>

Elements of the direct beginning of rhetoric may be found in all lays in this analysis with the exception of *Melion* and *Lecheor*. The prologues of *Desiré*, *Doon*, *Espervier*, *Graelent*, *Guingamor*, *Trot* and *Tydorel* consist of statements aimed at making the audience receptive and attentive,<sup>116</sup> but the rest of the prologues combine these methods with the means of ensuring that the audience is well-disposed. To make the audience receptive, the authors indicate whose adventures they shall talk about. To make the audience attentive, authors commonly provide information about the tale they are about to convey: that people can learn from it; that it is not telling lies; that it is made well; and that its subject matter is good. They also often give some form of proof that the tale is true: the story may have been found in writing, heard elsewhere, or transmitted from the Bretons. Several prologues also contain references to important people, especially Arthur, but also other personages such as *Eslit* (Miles of Nanteuil, bishop-elect of Beauvais).<sup>117</sup>

The topic of transmission is especially developed in *Tyolet*,<sup>118</sup> and the author of *Espine* assures us at great length that his stories are genuine. To prove that he really found the adventures, he explains that he discovered them in writing, that they are still in the church of Saint Aaron in Carleon, that they are known in Brittany and have been witnessed in many places.<sup>119</sup> Such details about how an author acquired the tales confirm their veracity, and thus make them more believable to the audience, more respected, and

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<sup>114</sup> Hunt bases this theory on Quintilian's instruction (*Institutio oratoria*, vol. II, IV.i.30-31; pp. 21-23) that *exordium* (beginning through insinuation) may comprise additional information about action, such as the setting, time and public opinion, and additional characters (Hunt, pp. 5, 11-12).

<sup>115</sup> Hunt, pp. 5, 11-13. In addition, however, the narrative of *Yvain* also reflects the theory of Geoffrey of Vinsauf, as Chrétien begins the story of his romance artistically. In accordance with one of Geoffrey's artistic ways, Chrétien has his character Calogrenant tell of his adventure of the fountain, and thus places the material relevant to the middle of the story at the beginning (Hunt, pp. 14-15).

<sup>116</sup> Some remarks in the *Espervier* prologue (vv. 5-10) relate to tales in general; they convey that many tales are worth remembering because people can learn from them.

<sup>117</sup> *Ombre* v. 41.

<sup>118</sup> See above, p. 59.

<sup>119</sup> *Espine* vv. 3-11.

therefore deserving of greater attention. A similar effect is also achieved by various claims of veracity and by indicating that the tale originated with the Bretons.

Specific rhetorical advice on making the audience attentive can be found in the lays *Tydorel* and *Haveloc*, where the authors respectively emphasize the novelty of the lay and announce that the account shall be brief.<sup>120</sup> The discussion of an unusual subject is promised by the authors of *Ignauire* and *Trot*.<sup>121</sup> In *Aristote*, Henri d'Andeli praises the material of his lay, and makes a promise that there shall be no baseness in his narrative, only worthy and pleasing words. The praise of the material could be regarded as a means of making the audience both attentive and well-disposed.<sup>122</sup>

The passages in lay prologues designed to make the audience well-disposed are often presented through Antithesis. For example, Antithesis is discernible in *Espine*, where the author asserts the truthfulness of lays: "Qui que [des] lays tiengne a mençonge, / Sachiez je ne[s] tieng pas a songe" (vv. 1-2) ["Whoever may regard lays as lies, / Be assured that I do not regard them as dreams"].<sup>123</sup> Unlike some people, who do not believe in the veracity of the lays, the author does not think of them as fantasies. The same author-adversaries form features in the lay *Ombre*, where an author's effort to instruct falls on barren ground with slanderers who cannot appreciate the tale.

Antithetical construction of author and adversaries again appears in *Ignauire*, where the author gives people knowledge (which he has), but is disappointed with the listeners who do not reward him properly with money (which they have). As in *Ombre*, the author subsequently continues with juxtaposition, by contrasting an obscure meaning, which becomes lost on the audience, and the revealed meaning, which can be spread; he thus uses an antithetical construction to explain that he tells stories in order to reveal their meaning.<sup>124</sup>

The juxtaposition of audience and adversaries in *Aristote* is based on methods of making the hearers well-disposed. In the prologue, Henri d'Andeli contrasts the positive

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<sup>120</sup> *Tydorel* v. 1; *Haveloc* v. 15.

<sup>121</sup> *Ignauire* v. 15; *Trot* v. 5.

<sup>122</sup> *Aristote* vv. 38-59.

<sup>123</sup> Based on the translation by Burgess and Brook, p. 217.

<sup>124</sup> *Ignauire* vv. 1-13.



and negative reactions of people to good tales. While the former represents the desired reaction of the audience, the latter (the slander) is associated with envy and wickedness of adversaries. The *Aristote* prologue can be roughly divided as follows:

1. One should not refrain from spreading wise words, but adopt them, because people can learn from them (vv. 1-5).
2. Good people praise wise words, bad people slander; however, one cannot prevent bad people from slandering (vv. 6-37).
3. I shall convey an adventure. My story is good, my words are not base, and so the account shall be worthy and pleasant (vv. 38-59).

The author thus begins with a general statement supported with a reason (1), and then announces his intention to proceed accordingly and spread wise words from which people can learn (3). The elaboration on good people and the slanderers (2) develops the second part of the initial statement, because it comments on the hearers who can or cannot learn from wise words. In addition, however, the elaboration on the good and the wicked can be connected with the author's announcement about his story. The author specifically states and then amplifies the idea that both his subject matter and his ability to convey stories are very good. In view of the second part of the prologue, therefore, the author's account should be valued by a good audience, and those who say anything bad about the tale must be slanderers. The author, therefore, prepares the ground for the positive reception of his story, and turns any potential criticism against his critics. By slandering, a person would only demonstrate his or her bad character and ignorance.

The Contrast between the wisdom and wickedness of people in the *Aristote* prologue parallels the Contrast between the wise and base words (vv. 38-59). Just as people may have opposing reactions to an account that is being told, a tale may be treated well or improperly. Henri d'Andeli states that the good subject matter that he heard must be treated well, without wickedness. He then comments on his own ability to tell a story well, and stresses that his expression has never been base and that he shall never compose a worthless tale. He promises, rather, to create a worthy and pleasing account.<sup>125</sup> Henri thus outlines what needs to be done, and afterwards describes (once in a negative and once in a positive way) how he is going to do it.

Other lays that employ Antithesis are *Haveloc*, *Oiselet* and *Tyolet*. According to the

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<sup>125</sup> *Aristote* vv. 38-59.

beginning passage of the *Haveloc* prologue, tales tell stories of both the honourable deeds of the past, and of crimes. Whereas people can learn from the honourable actions, they should draw warning from misbehaviour. The prologue of *Oiselet* juxtaposes the peasant and a worthy knight. As the author sides with the unknown knight rather than with the character of the story, the *vilain* occupies the position of the adversary while the knight earns the high esteem of the audience. The antithetical construction in the *Tyolet* prologue employs the *topos* of the ideal of the past, and juxtaposes Arthur's knights with contemporary knights. While the latter are still worthy, they are nothing in comparison to the valorous companions of Arthur. Because the juxtaposition praises the setting that provides the material for the lay, it exemplifies the last method of making the audience well-disposed, where the author's cause is praised and the other is disparaged.

Other lays that establish a courtly setting in their prologues are *Melion*, *Cor*, *Mantel*, *Conseil* and *Lecheor*. As Tony Hunt points out, the lay *Melion* begins with the setting of Arthur's court, and thus commences in the same subtle way as Chrétien's *Yvain* where the first paragraphs illustrate courtly activity. In *Melion*, the splendid and valorous environment of Arthur's court helps to describe the protagonist, and creates a background for his unfortunate vow. In addition, Hunt recognizes the subtle beginning in Bikel's *Cor*.<sup>126</sup> However, while the story of *Cor* does begin with the Description of the festivities and the generosity at Arthur's court, it is preceded by a conventional prologue. The four prologue verses convey the information that the text is about an adventure that happened at the court of Arthur, and that it was found in writing. Erickson, in his edition of the lay, separates these initial verses from the text and assigns them to the scribe who copied the lay.<sup>127</sup> Nevertheless, because these verses now form a part of the text, they cannot be ignored. A similar combination of conventional prologue verses and the portrayal of a courtly setting and festivities also features in the prologue of Bikel's other lay *Mantel*,<sup>128</sup> and of the anonymous *Conseil*. In *Conseil*, the author highlights the joy of the Christmas celebrations, and lists the activities of dancing, singing and speaking of love.<sup>129</sup> The only other lay narrative that begins by describing an important event is the lay *Lecheor*. There, as stated above, the depiction of the yearly tradition of St Pantelion's celebrations prepares

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<sup>126</sup> Hunt, p. 12. Remember that the rhetorical Introduction proceeds either directly, or follows a subtle approach which develops through insinuation (see above, p. 65).

<sup>127</sup> See Erickson, pp. 1-4.

<sup>128</sup> *Mantel* vv. 6-61.

<sup>129</sup> *Conseil* vv. 5-17.

the audience for a story about a specific festival and its storytelling competition.

Besides the portrayal of a courtly setting, lay prologues sometimes employ such elements of the subtle approach as wordplay and Hyperbole to enliven the expectations of their audience. To exemplify the method, Hunt looks at the initial verses of *Cor*, where a pun on the expressions *coste* and *Pantecoste* humorously identifies Pentecost as the festival that costs a lot of money.<sup>130</sup> The prologues of *Lecheor* and *Mantel* contain multiple Hyperboles. While in both prologues Hyperbole points out the beauty of the ladies,<sup>131</sup> in *Lecheor* it emphasizes the most successful tale, and in *Mantel* Hyperbole emphasizes the great value of the gifts and the generosity of the king and queen.<sup>132</sup>

Wordplay is also apparent in the lay *Aristote*, where Henri d'Andeli shows his cleverness in the first four verses of his text. There, he creates a rhyme through an identical word and through an expression with a different prefix:

De conter beax moz et retraire  
Ne se doit on mie retraire,  
Ainz doit on volentiers reprandre  
Beax moz, quar on i puet aprandre (vv. 1-4)

[From telling wise words and repeating them  
One must not refrain at all,  
Rather one must willingly adopt  
Pleasing words, because one can thus learn]

The Ambiguity of the expression *retraire* enables Henri to exploit its two meanings: "to recount" (v. 1) and "to abandon the idea of / to give up (doing something)" (v. 2).<sup>133</sup> Subsequently, the method of Paronomasia provides Henri with a method of changing the meaning of a word by replacing its prefix. The initial verses of *Aristote* offer an example of the wordplay that recurs throughout the text, and that will be further analyzed in Chapter Five. Besides wordplay, the prologue also contains a Comparison, which likens the enjoyment of a well-composed narrative to the pleasant taste of fruit and spices.<sup>134</sup>

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<sup>130</sup> *Cor* vv. 7-8; Hunt, p. 12. Hunt refers this statement to F. W. Locke, 'Yvain: "A cele feste qui tant coste qu'an doit clamer la pantecoste"' and E. Philipot, 'Le Roman du Chevalier au Lion', p. 477. The spelling in Koble is *couste*, *Pantecouste*, and this pun also features in *Mantel* vv. 61-62. For the use of the pun in Old French literature see Schmolke-Hasselmann, pp. 193-194.

<sup>131</sup> *Mantel* v. 23; *Lecheor* vv. 4-7.

<sup>132</sup> *Lecheor* vv. 21-24; *Mantel* vv. 8-9, 40-41, 56-57.

<sup>133</sup> For various meanings of *retraire* see, for example, Godefroy, VII, pp. 155, 153 and Hindley, p. 532.

<sup>134</sup> *Aristote* vv. 53, 58-59. For more on this Comparison see Chapter Three, pp. 163-164.

Wordplay in the end rhymes of prologues can also be found in the lay *Ignoure*. The author uses the same expression which has more than one meaning when he exploits the term *avoir*:

Bien [et] honneur i peuc avoir,  
Mais ja n'i conquerrai avoir.  
Sens et savoir, or et argent  
A chou entendent mais le gent. (vv. 5-8)

[I can have advantage and honour from it,  
But through it I will never gain wealth.  
Wisdom and knowledge, gold and silver  
It is more for these things that people make an effort.]

While in v. 5 *avoir* refers to the infinitive form "to have", in the subsequent verse it signifies "possessions". Moreover, the term has an echo in the next line, in the word *savoir*. Interestingly, v. 7 consists of Antithesis that contrasts the synonymous *sens* and *savoir* or and *argent*, and the last two terms are used to amplify the earlier reference to the possessions. Among other rhymes of the prologue, which are coupled through wordplay, are the terms *aprendre* – *prendre*, *argent* – *gent*, *don* – *guerredon* or *couvers* – *descouvers*. While the word-pairs *aprendre* – (example) *prendre* and *don* – *guerredon* could be seen as having similar meaning, the terms *couvers* – *descouvers* represent opposites:

Sens est perdus, ki est couvers;  
Cis k'est moustrés et descouvers  
Puet en auchun liu semenchier. (vv. 11-13)

[The meaning which is hidden is lost;  
That which is revealed and discovered  
Can spread in any place.]

These verses, again, combine wordplay with Antithesis, and offer another opportunity for the audience to admire the author's skill.

Antithesis and wordplay are also to a great extent exploited in the prologue of *Ombre*. Jean Renart sets the tone with his first three verses:

Ne me veil pas desaüser  
De bien dirë, ainz veil user  
Mon sens en el quë estre oiseus. (vv. 1-3)

[I have no wish to forsake my practice of telling good tales; on the contrary, I want to put my wits to some other use than idling time away. (p. 64)]

Jean emphasizes his intention to tell a good story by presenting the statement three times. Firstly, he uses a negative construction and claims that he shall not refrain from telling

good stories. Then he conveys the desire to use his storytelling ability, and finally repeats the same thing by employing an opposite expression (he wants to avoid idleness). Even though the first two phrases are split between lines, the words at the end of each line *desaiïser – user – oiseux* mirror the triple restatement because the first term presents a negative form, the next term a positive, and the third an antonym (to the second term). The next antonymous coupling features in the verses 5-7, where the destructive force of some people ("Qui sont *garçon* por tout destruire") contrasts the author's positive effort to instruct (*d'estruire*).

On several occasions, Jean Renart also creates a rhyme by employing identical expressions: the first one relates to the author (or his work), and the second one is associated with the adversaries. While the author, for instance, is able to instruct in word and deed (*en dit et en fet*, v. 7), a wicked man mocks the honest effort (*ses gas en fet*, v. 8). Similarly, while the first *lait* (v. 11) conveys that the author's narrative does not contain anything base, the *lait* in the subsequent line (v. 12) refers to the malicious statements of slanderers. Also, the *sache* in v. 13 is attached to the author's knowing of a good story, and the next *sache* (v. 14) to "wagging one's tongue". Further on, the concept is transferred to a wise man who takes care of his possessions (*bien nu garde*, v. 29), and a fool who, when put in charge (*en garde*, v. 30), squanders everything. Nevertheless, the folly of spending without moderation (*sans mesure*, v. 33) can be amended if a man lets the sense take over (*amesure / Ses sens*, vv. 34-35). The last couplet employs the ornamentation figure Paronomasia; it combines a noun *mesure* with the corresponding verb with a negative prefix (*amesure*), and the preposition *sans* with a similarly sounding noun *sens*.

A general reference to an audience and a remark on possible adversaries appear in the last four verses of the prologue:

*Qui a port de bien dire arrive,  
Miex l'em present et roi et conte.  
Or escoutez en icest conte  
Que ferai, s'aucuns ne m'encombre,  
Et dirai ci, du Lay de l'Ombre. (vv. 48a-52)*

[He who makes the port of poesy is held in higher esteem by counts and kings. So listen now to what, provided I'm not hindered, I will make of the Lay of the Reflection, as I shall recount it in the following tale. (p. 64)]

The counts (*conte*, v. 49) who appreciate a good tale provide a rhyme for the "account"

(*conte*, v. 50) which is about to be told. These lines contain a shift from the listeners to the story, and bind the two subjects through the rhyme. The relationship between the subsequent lines is suggested through the words *m'encombre* (v. 51) - *l'Ombre* (v. 52). The verses juxtapose the delay of storytelling to its progression. In the last two examples, the similar and identical expressions do not represent each other's opposites, but highlight each other.<sup>135</sup> Nevertheless, the two remarks on the story of *Ombre* in vv. 49 and 51 are linked with two opposing reactions of the hearers: the praise of the positively inclined audience and the slander of adversaries.<sup>136</sup>

From the rhetorical perspective, therefore, most lay prologues begin with a direct Introduction, because they aim to make the audience receptive, attentive and well-disposed. The only two lays which present the subtle beginning are *Melion* and *Lecheor*. Several direct Introductions, however, also contain the "subtle" elements, such as various forms of wordplay, Ambiguity, Hyperbole and Antithesis.<sup>137</sup>

It is feasible, in view of the above analysis, to conclude that lay prologues display a mixture of elements from the classical rhetoric and the medieval works on the poetics, and that these two concepts in many ways overlap. There is an overlap, for instance, between the lay prologues that Geoffrey of Vinsauf would view as artistic because they consist of a general statement, and that, from the rhetorical perspective, make the audience well-disposed. Furthermore, the references to Arthur and the Description of his court, which Hunt respectively associates with the direct Introduction of rhetoric (the means of making the audience attentive) and with the subtle Introduction in *Yvain*, can be viewed, from Geoffrey's perspective, as a part of the Description of the direct (natural) beginning. However, there are no clear-cut correspondences between the systems of rhetoric and the poetics. The multiple elements of lay prologues prove that while the authors of the lays were inspired by contemporary treatises, they were also aware of classical rhetoric.

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<sup>135</sup> Similar rhyme occurs in vv. 45-46, where the first *rime* relates to the composing of a story, and the second to rowing (Cooper, p. 258). As with the expression *conte*, the author exploits the double meaning of the term *rime*. For further significance on *rime* in *Ombre* see Chapter One, p. 59.

<sup>136</sup> For more on wordplay and Ambiguity see Chapter Five, pp. 235-255, and Chapter Two, pp. 91-93.

<sup>137</sup> It is important to remember that this analysis does not separate the "original" text from the additions by the scribe.

## *End*

The ending of lay narratives shares the function of the beginning in that they both envelop the story, elucidate its contents, and provide information about the lay and the author. The following list reveals what features the endings of lays share with the beginnings:

A story was told (here finishes ...): *Conseil* v. 870, *Espine* v. 505, *Haveloc* v. 1113, *Ignauze* vv. 657-659, *Lecheor* v. 122, *Melion* vv. 593-594, *Ombre* v. 960, *Tyolet* v. 704;

The author's effort to recount the story: *Conseil* vv. 859-860, *Ombre* vv. 954-955;

Purpose of remembering: *Conseil* v. 856, *Espervier* vv. 226, 229, *Guingamor* v. 675, *Haveloc* vv. 1110-1112, *Ignauze* vv. 619, 664;

Fidelity to the source: *Cor* vv. 591-594, *Espervier* v. 230, *Lecheor* v. 121;

Good subject matter: *Espine* v. 514, *Lecheor* vv. 112, 115-116 (towards the end, but part of the story);

Veracity (faithful and authentic narrative): *Cor* vv. 585-588, *Espervier* vv. 225, 227, 230, *Ignauze* v. 620, *Tydorel* v. 489;

Truth according to the author's understanding of it: *Melion* vv. 591-592 (all barons agree that [the lesson of] the lay is true);<sup>138</sup>

Circumstances under which the tale was written: *Conseil* vv. 855-858, *Cor* vv. 591-592, *Guingamor* vv. 668-676, *Ignauze* v. 663, *Lecheor* vv. 103-114 (towards the end, but part of the story), *Trot* vv. 295-296;

Summary (who and what the story was about): *Cor* vv. 593-594, *Doon* vv. 281-284, *Espine* v. 507, *Graelent* vv. 751-753, *Haveloc* v. 1111, *Ignauze* vv. 622-624, 665, *Trot* v. 297, *Tyolet* v. 704;

Title: *Desiré* v. 822, *Doon* v. 286, *Espervier* v. 228, *Espine* vv. 508-513, *Graelent* v. 756, *Guingamor* v. 677, *Ignauze* vv. 659-660, *Lecheor* vv. 118-120, *Nabaret* v. 48, *Ombre* v. 961,

Precision of origin of the lay: *Cor* vv. 583-584, *Doon* v. 285, *Espine* vv. 505-507, *Graelent* vv. 754-755, *Guingamor* v. 676, *Ignauze* v. 660, *Mantel* vv. 896-898, *Tydorel* v. 490;

Aim to please the audience: *Ignauze* v. 628;

Summary of the lesson: *Aristote* vv. 545-546; *Mantel* vv. 917-919, *Melion* vv. 597-597, *Oiselet* vv. 408-410, *Ombre* vv. 956-959, *Trot* vv. 297-301;

Name (Indication) of the author: *Aristote* v. 514, *Cor* vv. 589-590, *Ignauze* v. 621, *Ombre* v. 953;

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<sup>138</sup> Burgess and Brook (p. 466, n. 592) note that the reference to the barons may be the error of transcription, and may have originally read "li breton", the Bretons. In such a case the remark would not concern the lesson of the lay, but its veracity in relation to the source.

Prayer for lovers: *Conseil* vv. 866-868, *Ignare* vv. 625-626;

Music, melody: *Espervier* vv. 231-232 (lack of), *Lecheor* vv. 104-105 (towards the end, but part of the story);

Appeal to further transmit the lay: *Ombre* v. 962.<sup>139</sup>

Unlike lay prologues, lay epilogues do not provide information on the place nor time at which the narrative was composed, or on the brevity of the narrative.

The purpose of many of the above features can be explained by the theory of the beginning of lay narratives, namely the rhetorical influence on the audience (keeping the audience attentive, receptive and well disposed). However, in the majority of cases, while the lay corpus shows influence of rhetorical Introductions in their endings, the teachings on rhetorical Conclusions are notably absent. The only category of the rhetorical Conclusion theory relevant to the ending of most lays is a summary of the story or its message.

Rhetorical Conclusion looks back at the main points of the speech, and offers the last opportunity to influence an audience. It has three parts: Summing Up, Amplification, and Appeal to Pity. In Summing Up, the matters discussed are reproduced in the same order so that the hearer's mind can go over them again.<sup>140</sup> An Appeal to Pity can be achieved in various ways, such as submitting oneself to the mercy of the hearers, by revealing the consequences for the family members if one is convicted, by disclosing one's kindness and humanity, or by deploring bad fortune.<sup>141</sup> Amplification stirs the hearers and increases ill-will against the opponent through ten possible commonplaces (*topoi* suitable for the manipulation of the audience), such as calling to mind a great authority that has been affected by a similar matter and what sanctions were imposed, or displaying the foulness of the crime.<sup>142</sup> The rhetorical Conclusion is therefore designed to leave the audience in a certain frame of mind.

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<sup>139</sup> I have added the last five categories.

<sup>140</sup> *Rhetorica ad Herennium* II.xxx.47 (pp. 145-147). Summing Up to some extent resembles the rhetorical figure Accumulation (*frequentatio*), which recommends that a speaker collects the points scattered throughout a cause in order to give force and impressiveness to his speech or argument (*Rhetorica ad Herennium* IV.xl.52-53; pp. 361-363). An example of the figure is also included in Geoffrey's *Poetria nova* (*Poetria nova* vv. 1215-1217; p. 60).

<sup>141</sup> *Rhetorica ad Herennium* II.xxxi.50 (pp. 151-153).

<sup>142</sup> The examples refer to the commonplaces one and seven (*Rhetorica ad Herennium* II.xxx.48, 49; pp. 147-149). For the list of all ten commonplaces for the Amplification in the rhetorical Conclusion see *Rhetorica ad Herennium* II.xxx.48-49 (pp. 147-151).



The classical teaching of rhetoric does not appear as solidly in the endings of lays as it does in the beginnings. Still, in *Ignauere*, Renaut appeals to God's pity for the lovers who died for love, and the author of *Conseil* compels the reader to pray that lovers find safe passage and behave wisely.<sup>143</sup> In this way, the authors highlight the adverse circumstances that lovers are faced with, and so use a rhetorical method of appealing for pity.<sup>144</sup> Henri d'Andeli similarly elaborates on the helplessness and suffering of lovers at the end of *Aristote*.<sup>145</sup> Perhaps the best example of an Appeal to Pity is found near the end of *Graelent*,<sup>146</sup> where it is aimed at the lady who can save the drowning knight. Also, although in the middle of the lay, a similar appeal is made in the lay *Ignauere*, where the knight pleads for his life.<sup>147</sup> However, in neither case is the appeal made directly to the audience.

The end in medieval treatises does not have much in common with its classical counterpart, mainly because its main purpose is not to play on the emotions of the audience. However, the rhetorical and poetic treatises both recommend a summary of the most important information from the preceding account. In the case of an oration, the summary outlines the points which are of key significance to the speaker's argument. The points highlighted in the final summary in the lays refer to the most prominent moments or attributes of the story.

As is apparent from the following words of Matthew of Vendôme, the task of the ending in medieval narrative is to give "an appropriate ending of a poem that completes its overall design" (p. 111).<sup>148</sup> This notion recalls Horace's concern for unity, which affects both the ending and the beginning—they both must be congruous with the middle and with each other.<sup>149</sup> In contrast to the rhetorical Conclusion, which is used as an orator's last opportunity to influence the jury, medieval ending does not mention an appeal to pity or the incitement to hatred. As stated above, the only similarity between the two is in their recommendation that there should be a brief summary of the work. For Matthew of

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<sup>143</sup> *Ignauere* vv. 625-626; *Conseil* vv. 866-868.

<sup>144</sup> *Rhetorica ad Herennium* II.xxi.50 (p. 152).

<sup>145</sup> *Aristote* vv. 535-579 (esp. vv. 536-538, 545-548 and 562-568).

<sup>146</sup> *Graelent* vv. 707-721.

<sup>147</sup> For detailed analysis of the Appeal for Pity and Amplification in *Graelent* and *Ignauere*, see Chapter Seven, pp. 342-344. The lay *Graelent* also attempts to stir the emotion of the audience by concluding with the Description of a horse that mourns the loss of its knight (vv. 735-750).

<sup>148</sup> *Ars versificatoria* IV.49.

<sup>149</sup> See above, p. 37.

Vendôme, an epilogue consisting of the recapitulation of ideas represents one of five possible types of ending. The other types are: the emendation of the work focused on removing errors; a display of boasting; an ending written by others in case the author dies before he finishes his work; and, finally, an expression of gratitude.<sup>150</sup>

Two out of Geoffrey of Vinsauf's three ways of ending a narrative recall the manner of beginning a story, because they consist of proverb and an *exemplum*. Geoffrey's third way draws its material from the body of the matter. That Geoffrey's third way recalls the Conclusion with a summary becomes clearer with Geoffrey's examples, where Penelope, now an old woman, remembers when she was young, and Phyllis gives a brief account of her love and death.<sup>151</sup> In the *Poetria nova*, Geoffrey describes the purpose of the conclusion in the poetics in rather vague terms when he states: "Let the conclusion, like a herald when the race is over, dismiss it [a poem] honourably" (p. 18).<sup>152</sup>

Summary is a common feature of the lays and generally serves a narrative purpose. The summary in *Espine*, for instance, alludes to the maiden's transportation during sleep, to the knight's finding her there, to his jousting with the otherworldly knights, and to the marvellous horse that he won. However, the summary becomes more interesting when the author points out the title of the lay. The author explains that he did not follow convention and name the lay after the protagonists, but instead called it after hawthorn. The reference to hawthorn highlights the place of the marvellous occurrence and the main adventure, and so alludes to the most important event of the story.<sup>153</sup> The reference to the young lovers in the alternative title identifies the main characters. Together, therefore, the two titles convey the essential information about the story.

In the final verses of one version of *Haveloc*, the title is given significance because it is linked to the dual name of the protagonist. The epilogue of MS H mentions the cover name of the protagonist (Cuaran) and then includes his proper name (Haveloc) when referring to the title of the lay: "Ceo fut le lai de Coarant / Qui mult fut prouz et vaillant. / Explicit Haveloc" (follows v. 1112) ["That was the lay of Cuaran / Who was very noble and valiant. / Here ends Haveloc"] (Bell variant, p. 220). The notion about two names

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<sup>150</sup> *Ars versificatoria* IV.50 (p. 111).

<sup>151</sup> *Documentum* III.3-6 (pp. 95-96).

<sup>152</sup> *Poetria nova* vv. 71-74.

<sup>153</sup> *Espine* vv. 487-494, 508-513. For more on the summaries in lay narratives, see Chapter Six, pp. 295-297.

alludes to the protagonist's search for identity, which is the main theme of the story.

What is now perceived as the main title of *Ignauire* was attached to Renaut's text by a scribe as the concluding verse "*Chi define li lays d'Ignaure*". The lay is thus identified by its protagonist, the knight Ignauire. The author's title *Lay del Prison* (the *Lay of the Imprisoned*) is included in the final verses of the lay, and touches both on the incident and the theme of the story:

Franchois, Poitevin et Breton  
L'apielent le *Lay del Prison*.  
[Ichi faut li lays del Prison  
Je n'en sai plus ne o ne non.]  
Si fu por Ignauire trouvés  
Ki por amours fu desmembrés.  
*Chi define li lays d'Ignaure*. (vv. 659-665)

[The French, the Poitevins and the Bretons  
Call it the Lay of the Imprisoned.  
[Here the Lay of the Imprisoned ends  
I know nothing more about it.]  
It was composed for Ignauire  
Who was dismembered because of love.  
*Here ends the lay of Ignauire*.]

The imprisonment relates to the incident of Ignauire's captivity by the lords after they learn that he was the lover of their wives. Moreover, the imprisonment represents a metaphor for love, for being bound to one's lover, and thus refers to the ladies' feelings for Ignauire and his feelings for them. The mentioning of the double title is also accompanied with a reference to the most memorable incident of the lay, Ignauire's dismemberment, which, in turn, brings to mind the ladies' subsequent meal (made of Ignauire's heart and penis).

In the lay *Lecheor*, the author deliberately withholds the true name of the lay, and instead assigns to it the title that it now carries. The author's statement "Ne voil pas dire le droit non, / C'on nu me tort a mesprison" (vv. 119-120) ["I do not wish to utter the true name / In case I am rebuked for it" (p. 297)] brings attention to the crassness of the expression *con*, which provides the subject matter for the speech of the lady. The speech of the lady and its transmission are the subject matter of the lay. In making this remark, the author emphasizes the Contrast between the base word and an otherwise courtly text.

Another method that some authors include at the end of their narratives is the use of

general statements, which capture the meaning or the lesson underlying the story.<sup>154</sup> In the lay *Trot*, for instance, the story finishes with the knight Lorois telling the maidens and ladies "Qu'eles se gardent del troter / Car il [fait] molt meillor ambler" (vv. 299-300) ["That they should guard against trotting, / For it is much better to amble" (p. 507)]. The truthfulness of the statement is previously illustrated by the riding ladies, and explained by the single lady. Likewise, the message at the end of *Melion* concerns unfaithfulness of women. Angry at the betrayal of his wife, Melion says:

... 'Ja ne faltra  
Que de tot sa feme kerra,  
Qu'en la fin ne soit malbaillis;  
Ne doit pas croire tos ses dis'. (vv. 587-590)

[... 'It will never fail to happen  
That he who believes his wife completely  
Will be ruined in the end;  
He should not believe all she says'. (p. 463)]<sup>155</sup>

While the statement in *Trot* represents Geoffrey of Vinsauf's ending with an *exemplum*, the verses from *Melion* are an example of Geoffrey's ending with a proverb.

Another story that illustrates a proverb is the lay *Oiselet*. Although *Oiselet* survives in several versions, they all conclude with the statement "Cil qui tot covoite tout pert" (v. 410) ["He who covets all loses all" (Wolfgang, p. 3)].<sup>156</sup> To some extent, the concluding proverb corresponds to the general statement at the beginning of the narrative, concerning the dilapidation of property.<sup>157</sup> Together the two amplified proverbs frame the story.

Some lays have survived in multiple versions which have different endings. The interpretation of the overall meaning of a narrative may change depending on where the specific version of the lay finishes, or what was added to it. Three versions of the lay *Conseil* (MSS D, C and A), for example, include final verses elaborating on the topic of unfulfilled yearning. This passage alludes to the earlier advice against empty yearning that leads ladies away from experiencing the happiness of love.<sup>158</sup> Paradoxically, because the epilogue verses state that the knight who composed it was unable to fight empty yearning,

<sup>154</sup> There are no specific messages or statements at the end of *Doon*, *Espervier*, *Guingamor*, *Cor*, *Ignare*, *Tydorel* and *Tyolet* (all of which survived in only one manuscript), and at the end of *Desire*, *Espine*, *Haveloc* and *Graelent* (which survived in two or three manuscripts).

<sup>155</sup> Schulze-Busacker, number 1877.

<sup>156</sup> See Wolfgang, pp. 102-103.

<sup>157</sup> For the proverb at the beginning of *Oiselet* see above, pp. 47-48.

<sup>158</sup> *Conseil* vv. 861-865, 402-495.

they indicate that the earlier advice was useless. Another version of the lay (MS B), however, finishes more abruptly, just after the author's remark on slander:

Li lais du conseil fine et conte  
Que cil a trop le cuer auer  
Qui est eschars de biau parler,  
Por qu'il ne soit sours ou muiaus.  
Mesdiz est couoiteus morsiaus (vv. 846-850)

[The lay of advice finishes and tells  
That he is very greedy of heart  
Who is reluctant to speak well,  
If he is not deaf or mute.  
Slander is a covetous thing]

The verses thus highlight the theme of slander, which also recurs throughout the narrative in the knight's speech. Moreover, the theme can be linked to the eloquence with which the knight earns the love of the lady. The *topos* of praise and slander of an author's work has already been encountered during the discussion on lay beginnings; however, rather than using the *topos* to influence the attentiveness of the audience at the start of the narrative, the author of *Conseil* decided to reflect on slander at the end.

The versions of *Ombre* conclude with a common note about the happiness of the knight and the lady. While the topic is expanded in the additional verses of MSS C and G, these versions do not include the concept that happiness in Love can be achieved through wisdom.<sup>159</sup> The remark on Love and wisdom in the other versions is of considerable significance, because it successfully concludes the theme of wisdom that runs throughout the narrative. In addition to wisdom, the text also promotes courtly actions. The verses "Molt vient a honme de grant sens, / Qui fet cortoisie au besoing" (vv. 914-915) ["A rich reward is theirs who have the wit to be elegant at need" (p. 78)], present wisdom and courtly actions together as the means for success. These words amplify the clever action of the knight, and explain the lesson it transmits. The notion of courtliness represents another theme developed by the story.<sup>160</sup> Unlike the line concerning the role of wisdom in achieving love, the author's remark on wisdom and courtliness is inserted at the end of the story (which precedes the epilogue), and features in all the versions of the lay.

That different endings emphasize different messages or themes is pointed out by

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<sup>159</sup> *Ombre* v. 956.

<sup>160</sup> For a detailed discussion on the themes of good sense and courtliness in *Ombre* see Chapter Four, pp. 219-224.

Nathalie Koble in reference to multiple conclusions of *Mantel*.<sup>161</sup> In her edition, she indicates where each version of the lay ends, and with what lines. MS T, for instance, finishes with the topic of slander because it comments that neither the ladies nor the lords dared to say anything malicious about the lady who successfully passed the test. This comment returns to the earlier discussion between Kay and Gawain, about the possible reasons that prevented the shamed ladies from slandering each other.<sup>162</sup> The author of the version in MS C, however, concludes with information about how the mantle has been rediscovered in Wales, and that his completing of the lay is a good opportunity to have some wine. The news of the rediscovery of the mantle creates distance between the "present" and the time when the adventure took place, and also proves the veracity of the adventure. The version in MS A finishes with an announcement that the mantle will now be carried around, and thus presents a threat to all disloyal women. A similar implication that disloyalty is still common appears in the conclusion of MS D (MS S in Burgess and Brook). There, after stating that women are still reproached for the misbehaviour of the past, the verses compel people not to blame women without having a proof of their guilt. The version in MS B maintains a neutral ground by advising that the sins of the past should be regarded as a warning. The individual versions thus present different viewpoints from which the adventure should be considered.

The shortest version of the lay *Aristote* (in MS C) finishes just after the old teacher admits his mistake, and adds the following lines:

Miex velt ester sanz compaignie  
 Qu'avoir compaignon a amie  
 Par cest lai vos di en la fin  
 Tex cuide avoir le cuer molt fin  
 Et molt sachant tot sanz essoine  
 Qui l'a molt povre a la besoigne.<sup>163</sup>

[I would rather be without a [female] friend  
 Than to have a companion as a beloved  
 I tell you that in the end  
 He thinks he has a truly loyal heart  
 And thinking this totally without proof,  
 He is ultimately completely impoverished.]

The passage warns against having a lover as a friend, because one should never trust a

<sup>161</sup> See Koble's note to the text of *Mantel*, p. 84 note a.

<sup>162</sup> *Mantel* vv. 861-868, 694-708.

<sup>163</sup> For the different endings of *Aristote* see Delbouille's notes to the text, pp. 88-90.

woman entirely, as one would a friend.<sup>164</sup> The misconception clearly relates to the old teacher who, despite all his wisdom, was made a fool because he blindly followed the demands of his lady.

Longer versions of the tale include a citation from Cato's *Disticha*, which comments on the stupidity of the teacher who blames others for his own crimes. This statement summarizes the preceding story which tells us how Aristote blamed Alexandre for love, and then was overcome by love himself. The elaboration derives from the author's contemplation of Aristote's guilt regarding his actions, and then moves on a more general discussion of the topic.<sup>165</sup> The narratives conclude by highlighting the overwhelming power of love, despite the fact that they finish at different places.<sup>166</sup> In the texts of A and B, this message is formulated in the proverb "...amors vaint tout et tout vaincra / Tant com cis siecles durera" (vv. 578-579) ["...love conquers all and will conquer all / For as long as this world will last"].<sup>167</sup>

Among the Old French lays, the ending of *Aristote* is perhaps the closest to the rhetorical Conclusion because it comments on the innocence of the protagonist. The author contemplates Aristote's guilt regarding his actions, and appeals for his acquittal due to the overpowering influence love. Nevertheless, in keeping with Geoffrey of Vinsauf, he concludes with general statements.

Unlike lay beginnings, lay endings do not generally follow the teachings of rhetoric. Although they have a summary, they do not use the rhetorical methods of manipulating the audience's response (to condone or reprove). Rather, the authors of the lays use the endings to guide their audience retrospectively towards the meaning of the narrative. One way they achieve this is through the announcement of the lay's title, which alludes to key events or to the importance of the protagonist. Also, they employ general statements such as proverbs or *exempla* to amplify or prove a point. In this way, they adhere to Horace's teaching, espoused enthusiastically by both Geoffrey and Matthew, that the end of a narrative should agree with the body of the text.

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<sup>164</sup> A passage of a similar meaning appears in the lay *Oiselet* (vv. 393-398), where the bird warns the peasant that despite believing in one's wisdom one might indeed be foolish.

<sup>165</sup> *Aristote* vv. 521-542.

<sup>166</sup> *Aristote* vv. 543ff.

<sup>167</sup> Schulze-Busacker, number 89.

## Chapter Two: Abbreviation and Emphasis

The beginning of lay narratives introduces either the main character of the story, the main theme, or alludes to the ending, and so is connected with the body of the text. In other words, the information revealed in the beginning section, whether within the prologue or just after it, indicates a key aspect of the remaining text. The theory of beginning, however, forms only one part of the structural arrangement of a narrative. As Douglas Kelly explains,<sup>1</sup> the second area relevant to arrangement consists of amplification and abbreviation.

This chapter contains an analysis of abbreviation, but only where brevity is used to emphasize an aspect of the themes that underline the narrative structure. When applicable, Geoffrey of Vinsauf's abbreviation techniques are examined in the light of the theory of Matthew of Vendôme, and with the parallel figures in the *Rhetorica ad Herennium*. This study, however, departs from the abbreviation methods described in Geoffrey's *Poetria nova* and the *Documentum*, where the brevity is mainly of a syntactical quality. Instead, the focus is on the counterpart of Emphasis (an ornamentation figure), and on its methods that elucidate an idea in few words.

According to Friis-Jensen's study of the "Materia" commentary, Geoffrey of Vinsauf's section on abbreviation was indirectly inspired by Horace's statement, "I strive to be brief; I become obscure" (p. 8).<sup>2</sup> Friis-Jensen shows that the author of the "Materia" commentary refers to this statement in his third rule of poetry, and that he adds a further remark that there can be a congruous brevity which clarifies things and does not create obscurity.<sup>3</sup>

Horace and the medieval authors of the treatises on poetics discuss abbreviation in relation to an existing subject matter. Even though the comparison between an existing subject matter and its adaptation is not the main focus of this study, the theory is important for setting the abbreviation techniques within a larger picture. Horace claims that, rather than inventing new material, an author should keep to the existing one, which he may

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<sup>1</sup> Kelly, 'Theory of Composition...', p. 130.

<sup>2</sup> *Ars poetica* vv. 25-26.

<sup>3</sup> Friis-Jensen, 'Horace and the Early Writers...', pp. 374-375 ("Materia" Acc. 3). See my Introduction for how the "six rules of poetry" inspired Geoffrey, p. 28.



choose to reduce. He also recommends that an author should be guided by virtue about what to reject, and points out that Homer "abandon[s] those subjects he does not think can glitter after he has treated them" (p. 11).<sup>4</sup> Matthew of Vendôme refers to Horace's statement, and explains that superfluous passages should be entirely omitted.<sup>5</sup> Geoffrey of Vinsauf conveys a similar message by advising that an author should say nothing where previous authors said something.<sup>6</sup>

The theories concerning abbreviation are clearly subject to the author's intention (to what he wants to achieve with the narrative), and to expressing the idea in a comprehensive way. Whether the author sets out to tell the story of an adventure, or uses an adventure to transmit a message, all parts of the narrative should have a specific purpose, and directly or indirectly support the overall intention. In theory, therefore, the methods of abbreviation should help to eliminate or shorten the passages which are not relevant to the current narrative. While this thesis does not include comments on passages which might have been eliminated, it examines the purpose for which the authors employed the individual methods of abbreviation, and observes their position in relation to the surrounding lines and to other parts of the narrative. The aim is to determine to what extent the authors of the lays used abbreviation techniques for the purpose of emphasizing or elucidating their themes.

The lays *Haveloc*, *Mantel* and *Conseil* contain some remarks relating to brevity, and thus show that the authors were well aware of the concept. However, only in *Haveloc* does the author mention brevity in relation to his entire narrative. When referring to the adventure he is about to convey, the author states: "Assez brefment la vus dirai, / L'aventure vus cunterai" (vv. 15-16) ["I shall tell it to you quite briefly, / I will recount the adventure to you"]. True to his word, he then follows *Haveloc*'s story without delays and in a relatively straightforward manner.<sup>7</sup> Still, it is impossible to determine how much the author strove to remain brief (it is likely that he simply followed the brevity of his source), and how much he was influenced by the convention of mentioning brevity in the prologue. The tendency of brevity also appears in *Conseil*, but is mentioned in the speech of the character, not as an insertion by the author. Like the author of *Haveloc*, the knight

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<sup>4</sup> *Ars poetica* vv. 128-130; 42-45; 149-150 (citation).

<sup>5</sup> *Ars versificatoria* IV.2 (p. 100).

<sup>6</sup> *Documentum* II.C.134 (p. 85).

<sup>7</sup> The narrative returns to earlier events whenever it is necessary for the development of the plot, or used for a specific narrative purpose (see Chapters Five and Six, pp. 196, 282-285, 300-301).

promises a brief account in reaction to one of the lady's questions: "'Dame, briefment et sanz respit / Iel vous dirai mout volentiers'" (vv. 684-685) ["'Lady, briefly and without delay / I shall tell it to you most willingly'"]. The text of *Mantel* includes a direct reference to its source when the author confesses that he has no intention to expand the tale:

Ci ne vueil je plus demorer,  
ne de noient faire lonc conte,  
si com l'estoire le raconte. (vv. 76-78)

[I do not want to dwell here any longer,  
nor to make a long tale of nothing,  
[but] just as the story tells it.]<sup>8</sup>

Other remarks relating to brevity appear in *Mantel*, and consist of the author's claim that he does not have time or does not intend to dwell on the topic.<sup>9</sup> In each of these examples, the notion of brevity indicates the intention of clarity, and so corresponds to the instructions of Matthew of Vendôme.

While making general remarks on abbreviation, Matthew of Vendôme maintains that superfluous language needs to be eliminated. Matthew advises that Comparisons are to be used sparingly, and that authors should avoid the artificial luxuriance of the ancients; this concerns Digressions, ornamentation figures and other matter only slightly related to the topic. Also, the texts should not include idle words or sentiments, such as the equivalent of Opposition, and should refrain from superfluous use or the repetition of words and long-windedness. Matthew generally discourages the use of repetition, and condones it only in a limited number of cases. Furthermore, Matthew teaches that one can eliminate superfluous words by describing an action straightforwardly.<sup>10</sup> By brief and straightforward statements authors should achieve greater clarity of expression, and so brevity and restraint of speech ought to be employed in the Description of a thing (as opposed to describing the attributes of a person), unless the quotations, metaphors, epithets and similes supplement the meaning.<sup>11</sup>

<sup>8</sup> Verse 78 is ambiguous: it either says that the story shall follow its source, or that, unlike in the source, the subsequent passage will be brief.

<sup>9</sup> *Mantel* vv. 34-36, 196.

<sup>10</sup> *Ars versificatoria* IV.4-5, 9-11, 13 (pp. 100-103). Matthew allows repetition employed for the sake of exposition; for the sake of greater vividness; for the sake of addition; and in the intercalary verse or refrain.

<sup>11</sup> *Ars versificatoria* IV.19 (p. 104). Gallo (*The Poetria nova...* p. 189) remarks that the idea of clarity achieved through brief and straightforward expression is put forward by the classical authors who recommend brevity in the *narratio* so that it can be easy to follow. See, for instance, *Rhetorica ad Herennium* I.14-15 (pp. 25-27) and *Ars poetica* vv. 335-337 (p. 17).

Unlike Matthew, whose main advice is to avoid needless ornaments and superfluous words, Geoffrey of Vinsauf gives some practical advice on how to shorten the sentences and passages of a text. The methods listed in the *Poetria nova* are Emphasis, Articulus, the Ablative Absolute, Avoidance of Repetition, Implication, Asyndeton, and the Fusion of Clauses. To these, Gallo adds the method Conciseness.<sup>12</sup> The categories are slightly different in the *Documentum*, where Geoffrey considers Implication, the Ablative Absolute and the participle in various cases as three methods of the Fusion of Clauses.<sup>13</sup>

Geoffrey's rather confusing description of Emphasis as a method of abbreviation invites its closer examination and opens the door to the ornamentation technique Emphasis, which has the potential for brevity. After all, in the *Documentum* Geoffrey underlines the importance of emphatic discourse and states that the ornamentation figure Emphasis "shortens adroitly a long series of words" (p. 52).<sup>14</sup> Under abbreviation, the focus is on shortening sentences or small passages. As an ornamentation figure, however, Emphasis is divided into several subsections, each with the purpose of placing weight on words through brevity.

Besides Emphasis, this chapter addresses Implication and Conciseness, and includes a note on Asyndeton and Articulus. It is of no interest to this study to analyze the Ablative Absolute and use of participles which focus on the arrangement within a sentence.<sup>15</sup> Although they do reduce the word count in a sentence, they have no real impact on the surrounding lines or the overall text. The Avoidance of Repetition would require a comparison with the source material, and, because of a lack of comparable source material, does not feature in this study. The use of repetition in the lays is analyzed in Chapters Four, Five and Six, which show that the authors of the lays employed repetition quite frequently. It should be noted that Avoidance of Repetition coincides with Matthew's theory, and, like Matthew, Geoffrey also advises against its unnecessary use.<sup>16</sup>

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<sup>12</sup> Gallo, *The Poetria nova...*, p. 195. For a discussion of the *topoi* of brevity and the development of the concept of abbreviation see Curtius, pp. 487-494. Gallo comments on Curtius's study on pp. 189-191.

<sup>13</sup> *Documentum* II.B.22-44 (pp. 52-55).

<sup>14</sup> *Documentum* II.B.31-32.

<sup>15</sup> *Poetria nova* vv. 695-696 (p. 40). In the *Documentum*, the Ablative Absolute is listed together with use of participles as a method of joining two clauses into one (*Documentum* II.B.38-40; pp. 53-54).

<sup>16</sup> *Ars versificatoria* IV.11 (p. 102).

### ***Abbreviation: Emphasis and Metonymy***

In the *Poetria nova* Emphasis, the first method of abbreviation, is used for shortening a long series of words.<sup>17</sup> The *Documentum* specifies that this can be achieved either by replacing a thing by the name of its property, as in the example "The prudence of Scipio destroyed Carthage" (p. 52), or by speaking about the property of a thing instead of the thing itself, as in "Medea is crime itself". This statement portrays Medea as the epitome of crime, and is supposed to substitute for a longer phrase: "Medea is so full of crime that nothing but crime is found in her" (p. 52).<sup>18</sup> As Gallo and Faral point out, Geoffrey's first example was used by the *Rhetorica ad Herennium* to demonstrate the trope Periphrasis, which Geoffrey includes among his techniques of amplification.<sup>19</sup> By exemplifying a technique of abbreviation with an example of an amplification method, therefore, Geoffrey's rules contradict each other. Moreover, in substituting a property for the thing, both of Geoffrey's examples also represent Metonymy. Gallo further notes that when Geoffrey, in the *Documentum*, describes Metonymy, he relates it to Periphrasis and the ornamentation figure Emphasis, and thus connects three different figures.<sup>20</sup> Geoffrey states: "And this difficulty [Metonymy] is the rhetorical ornamentation which is called *pariphrasis* (circuitio), but the figure is called *emphasis*" (p. 66).<sup>21</sup> While the following paragraphs briefly examine Metonymy in the lays, Periphrasis features as a technique of amplification in the following chapter.

In the narratives subject to this study, Metonymy appears in the titles of protagonists who are called by their "property". The author of *Oiselet* exploits Metonymy when calling his main character by no other name than "peasant", *uns vilains*.<sup>22</sup> At first glance, therefore, the protagonist represents wretchedness and thuggery. Also, as the

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<sup>17</sup> *Poetria nova* v. 694 (p. 40).

<sup>18</sup> *Documentum* II.B.32-34 (p. 52).

<sup>19</sup> Gallo, *The Poetria nova*..., p. 192; Faral, p. 278, n. a. For the example of Periphrasis see *Rhetorica ad Herennium* IV.xxxii.43 (p. 337).

<sup>20</sup> Gallo, *The Poetria nova*..., pp. 192-193. Geoffrey's definition of Metonymy (*denominatio*), the trope, in the *Poetria nova* comprises five different methods: the substitution of the abstract for concrete; the cause for effect; the instrument for user; the material for object; and the container for content (*Poetria nova* vv. 966-1012; pp. 51-52). *Documentum* lists corresponding categories, but calls the property for the thing Periphrasis, and omits the instrument for user (*Documentum* II.C.4, 23-29, 36-47; pp. 60-61, 64-68). See also *Ars versificatoria* III.30-32; pp. 94-95 (the invention for the inventor; the possession for the possessor; the container for the contained; and all of these vice versa); and *Rhetorica ad Herennium* IV.xxxii.43; pp. 335-337 (the name of a greater thing for a lesser; invention for the inventor; the instrument for the possessor; the cause for effect, the content for container and vice versa).

<sup>21</sup> Gallo, *The Poetria nova*..., pp. 153-154; *Documentum* II.B.30.

<sup>22</sup> *Oiselet* v. 3.

product of his parents' desire for a child, even the name of the protagonist in the lay *Desiré* can be seen as Metonymy, because he represents the "concrete" for the "abstract". Desiré's title / name grows in meaning as the narrative of the lay proceeds. The name symbolizes not only the longing of the parents,<sup>23</sup> but also reflects the queen's desire for the knight, the knight's desire for the lost lady, and later the desire of the father for his lost son. The name thus becomes a motif of desiring something or someone, which continues throughout the narrative. In both lays, the titles fulfil the abbreviating purpose because they quickly and effectively introduce the attributes important for the story. However, because of the frequent repetition of the name, the key attributes attached to the peasant and Desiré are in fact amplified.

The metonymic use of a title is also used in the lay *Tyolet*, where a stranger introduces himself as "a knight". While the title does not mean anything to Tyolet, the audience would associate this typical character with chivalric virtues. Here, the narrative proceeds to describe the knight's shiny armour through a series of questions and answers.<sup>24</sup> The armour is important for the development of the narrative, because it represents the "container" which should enclose the "contents" consisting of chivalric virtues. The remainder of the story is then devoted to Tyolet's discovery of what the "contents" of knighthood actually consist of, and specifically that a knightly exterior does not necessarily mean a virtuous interior.

### ***Ornamentation figure Emphasis***

Geoffrey's description of Emphasis (*significatio*) as an ornamentation figure is much broader and more detailed than that of Emphasis, the abbreviation technique. The figure is of interest because it enables authors to express a great deal of meaning within a few words. The figure Emphasis exploits indication (as opposed to a direct expression), and relies on the audience's knowledge and experience to complete a statement. Under the figure, Geoffrey lists six methods: Understatement, Hyperbole, Ambiguity, Consequence, Aposiopesis and Analogy. Understatement and Consequence recommend saying things in a different or roundabout way (the former subtly and the latter through consequences).

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<sup>23</sup> *Desiré* vv. 55-57.

<sup>24</sup> *Tyolet* vv. 133-180.

Ambiguity teaches that an ambiguous word may veil the true meaning and have the effect of mockery. Analogy may abbreviate by a reference to a known name, or by an illustration of a parallel situation. Hyperbole allows the author to avoid a lengthy Description by exaggerating a matter, and Aposiopesis concerns unfinished statements unfinished. Geoffrey's methods of Emphasis are based on the corresponding figure of thought in the *Rhetorica ad Herennium*, but differ because of the addition of Understatement, and because Geoffrey defines Hyperbole as an exaggeration in a Description rather than an exaggeration in order to strengthen a suspicion.<sup>25</sup>

Rosanna Brusegan, in her article 'La Mémoire du texte: l'art de l'allusion dans le *Chievrefoil* de Marie de France', several times points out the connection between allusion and the ornamentation figure Emphasis. Brusegan divides her study into four parts: allusion through proper names; allusion through summary; multiple narrative levels of saying and composing; and allusion through a symbol. The techniques she examines at first appear to correspond to the individual Emphasis methods. However, upon closer examination there is no exact equivalent between Brusegan's techniques of allusion and the rhetorical and poetic methods of Emphasis.<sup>26</sup> Despite this, Brusegan's overall investigation does capture the capacity of allusion to produce emphasis through brevity, and follows many effective techniques employed by Marie.

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<sup>25</sup> For the ornamentation figure Emphasis see *Poetria nova* vv. 1269, 1423-1431, 1531-1587 (pp. 62, 67, 70-72); for Understatement, a method of Emphasis, *Poetria nova* vv. 1531-1537 (pp. 70-71); for the ornamentation figure Understatement, *Poetria nova* vv. 1236-1237 (pp. 60-61, 62-63) and *Rhetorica ad Herennium* IV.xxxviii.50 (pp. 355-357); for Consequence, *Poetria nova* vv. 1549-1559 (p. 71) and *Rhetorica ad Herennium* IV.liv.67 (p. 403); for Ambiguity and Analogy, *Poetria nova* vv. 1545-1548, 1563-1579 (pp. 71-72); for Hyperbole, a method of Emphasis, *Poetria nova* vv. 1538-1544 (pp. 70-71); for Hyperbole as an ornamentation figure, *Poetria nova* vv. 1013-1021 (pp. 50-53) and *Rhetorica ad Herennium* IV.xxxiii.44 (pp. 339-341); for Aposiopesis, a method of Emphasis, *Poetria nova* vv. 1560-1562 (p. 71); for Aposiopesis as an ornamentation figure, *Poetria nova* vv. 1213-1214 (p. 60); *Documentum* II.C.167-168 (p. 93) and *Rhetorica ad Herennium* IV.xxx.41 (p. 331); for Emphasis, a figure of thought, *Rhetorica ad Herennium* IV.liii.-liv.67 (pp. 401-403); for the remarks regarding Hyperbole, *Rhetorica ad Herennium* (IV.xxxiii.44; pp. 339-341) and *Poetria nova* vv. 1013-1021, 1541-1543 (pp. 53, 71). Note that *Rhetorica ad Herennium* describes Hyperbole as a trope.

<sup>26</sup> Still, it is possible to discern, for instance, certain communalities between Aposiopesis and the conspicuous absence of Yseut's name (pp. 21-22), and between Analogy and the parallels between lovers and plants (pp. 37-38). Some of the aspects of Brusegan's study, however, are connected with the techniques of abbreviation. Tristan's name (p. 26) (which encompasses sadness) could be linked to Metonymy, and Implication is relevant to Brusegan's examination of such semantically rich expressions as the *bastun*, *summe* and *summe de l'escrit* (pp. 29-30, 31-34), and to her remark that that the verses beginning and ending the narrative link the lay to the lyrical tradition of the Bretons (pp. 23-25).

### ***Emphasis: Ambiguity***

Ambiguity concerns a word with more than one meaning, which, according to the *Rhetorica ad Herennium*, is understood in the right way.<sup>27</sup> Geoffrey of Vinsauf in the *Poetria nova* adds that the method may be used to create the effect of mockery. In his example of the method, Geoffrey points out that while a reference to a "peerless man" means "most excellent", its oblique meaning may be "most vicious".<sup>28</sup>

Within the narrative lays subject to this analysis, the Emphasis method Ambiguity can be found in the account of *Mantel*, which is designed to ridicule the court of King Arthur. While the court is known for its worth and prowess, the trials described in the story contradict its glowing reputation. In accordance with this aim, the author at one point conceals the meaning of infidelity under seemingly positive remarks. When the knight Bruns sans Pitié refers to the loyalty of Kay's beloved just after she has demonstrated the opposite, he aims to emphasize her unfaithfulness: "'Voirement n'i avoit son per!'" (vv. 414) ["Indeed, she had no equal in it!"].

To make the Ambiguity clear, Bruns sans Pitié continues with the sarcastic remarks:

'Bien doit estre joiant et lié  
mesire Kex, li seneschaus:  
voirement estes des læaus!' (vv. 416-418)

[Lord Kay, the seneschal,  
should well be happy and full of joy:  
indeed, you are one of the loyal ladies!]

The remarks on Kay's happiness and on the lady's loyalty (vv. 416-418) obviously emphasize the opposites, and display the concept behind the ornamentation figure Allegory (*permutatio*).<sup>29</sup>

In *Mantel*, the Allegory of rhetoric recurs quite frequently. Yder, for example, inspired by the misshapen mantle, indulges in a rhetorical question on its perfect shape:

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<sup>27</sup> *Rhetorica ad Herennium* IV.liii.67 (p. 401).

<sup>28</sup> *Poetria nova* vv. 1545-1548 (p. 71).

<sup>29</sup> While the *Rhetorica ad Herennium* (IV.xxxiv.46; p. 345) describes this method as an Allegory drawn from Contrast, Geoffrey limits Allegory to the substitution of an expression with a proper name that evokes an opposite quality. Instead of saying that someone is cruel, for instance, one might refer to him as an Aeneas (*Poetria nova* vv. 929-935; p. 49).

"Dont n'est le mantel bien sēant / a Androëte, l'envoisie?" (vv. 428-429) ["So doesn't the mantle fit well / on the joyful Androëte?"]. Kay repays Yder for slandering his beloved some time later by commenting on Yder's partner: "Vostre amië n'a rien mespris!" (v. 652), he says, "Your beloved is without reproach!".<sup>30</sup> Robert Biket combines the two methods Allegory and Ambiguity in order to capture the sarcastic tone of the speaker.

Ambiguity is also recorded in Kay's malicious exclamation concerning the group of the shamed ladies: "Par foi ... ceste assamlee / ert ja, se Dieu plest, grant et bele!" (vv. 670-671) ["On my faith ... this gathering / will be already, God willing, large and splendid!"].<sup>31</sup> While Kay might seem to praise the ladies, he, in fact, draws attention to the extent of the shame and disloyalty at Arthur's court. In addition to emphasizing the idea of disloyalty, such statements also enable the author to capture the attitude and character of the speakers without going into great detail or explicit Description.

In the lay *Ignoure* Renault exploits the expressions of desire *avoir desir*, *avoir envie* and *goulouser*:

'Mangié avés le grant desir  
 Ki si vous estoit em plaisir  
 Car d'autre n'aviés vous envie.  
 En la fin en estes servie!  
 Vostre drut ai mort et destruit:  
 Toutes, partirés au deduit  
 De chou que femme plus goulouse;  
 En' avés assés en vous douse?' (vv. 567-574)

[ 'You have eaten the [object of] great desire  
 Which was to you a pleasure  
 Because you did not want any other.  
 Finally you are served with it!  
 I have killed and destroyed your lover:  
 You will all abandon the delights  
 Which women most long for.  
 Did you twelve have enough of it? ]

While the expressions refer overtly to the ladies' starvation for food, their covert meaning is of a sexual nature. In his speech, the lord refers both to the ladies' desire for a meal, and to the longing for their lover. As the speech is delivered by one of the husbands, the expressions necessarily contain traces of jealousy, because they show the ladies' lack of desire for their spouses. In addition, the references to the ladies' desire are tainted with

<sup>30</sup> Note that vv. 428-429 are inserted in the base text from MS D (BNF, nouv. acq. fr. 1104).

<sup>31</sup> The additions of the inverted commas to indicate direct speech in this and other quotations of Biket's texts are mine.



mockery and malice. They form a part of a greater periphrastic system, through which the lord reveals that the ladies have just consumed the parts of their beloved which they so greatly desired, his penis and heart. The expressions fulfil the abbreviating function because of the richness of meaning they convey in a few words. However, since the author puts three synonymous expressions next to each other, and because the whole speech is designed to amplify the ladies' delight while they unknowingly feast on their lover, Ambiguity in this case does not serve as an abbreviation, but helps to highlight the irony of the meal.<sup>32</sup>

In *Ombre*, the method of Ambiguity can be recognized in the author's play with the established ideas and images by changing their conventional meaning. Paula Clifford, in her discussion of *Ombre*, specifically refers to the significance of the exchange of the ring: ironically, the knight not only forces a love token upon the lady, but later also wins her love by throwing the ring away.<sup>33</sup> A shift in meaning also relates to the author's adaptation of Narcissus's reflection, which is transformed into a courtly beloved because it represents the recipient of the ring. Even the notion of Adam at the end of the story is adapted to the theme of love. In her mind, the lady juxtaposes the knight to Adam when she perceives Adam's biting of the apple as an act of utmost courtliness. Furthermore, the author attributes a different meaning to the emotion of love when he rejects its folly, and replaces it with the necessity of good sense.<sup>34</sup> As the examples indicate, Ambiguity can be applied to both motifs and themes, and so has a wider potential than that suggested by the theoretical treatises.

### ***Emphasis: Consequence***

Another method of Emphasis, Consequence, is used by authors to express additional meaning by replacing direct words with a reference to the consequences of things. As Geoffrey explains, consequences are "signs that accompany a given circumstance" (p. 71), such as pallor for fear, and blush for shame.<sup>35</sup> Consequence,

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<sup>32</sup> For more on the ambiguous expressions in *Ignare* see Chapter Five, pp. 250-255.

<sup>33</sup> Clifford, p. 67; *Ombre* vv. 568-575, 878ff.

<sup>34</sup> *Ombre* vv. 901-907, 916-921, 956-957. However, the importance of good sense is mainly illustrated by the knight's clever action and its positive outcome.

<sup>35</sup> *Poetria nova* vv. 1549-1557 (p. 71); the citation is in v. 1554.

therefore, concerns the manifestation of characters' emotions, and thus captures their inner state as well as their appearance.<sup>36</sup> In the classical judicial oratory, such signs were used to judge the guilt or innocence of a person.<sup>37</sup> In medieval courtly literature, Consequence is best known from the Descriptions of lovers, who suffer from various "symptoms" of love, such as sighs, loss of colour, trembling and swoons.<sup>38</sup>

While the lays subject to this analysis do not contain a lengthy and wide-ranging Description of the signs of love comparable to those in the classical lays, romances or troubadour poetry, they occasionally portray the weakening of a lover's body. In *Desiré*, the lover's distress manifests itself through loss of weight and illness, and in *Graelent* through the protagonist's loss of strength.<sup>39</sup> Similarly, the ladies in *Ignauze* are so upset at their lover's death that they sigh, cry out, wring their hands and become weak as a result of not eating.<sup>40</sup> Visible signs of unfulfilled love are also included in *Conseil*, where the eloquent knight explains to the lady that unfulfilled yearning (*la bée*) becomes apparent through the loss of beauty.<sup>41</sup> Here, the loss of beauty provides a threat and reinforces the warning against empty dreams.

In the narrative of *Ombre*, the author does not describe the manifestation of a lover's grief, but demonstrates his sincerity through tears:

Li vermaus li monte en la face  
Et les lermes du cuer as eulz,  
Si que li blans et li vermeulz  
Li moille contreval le vis.  
Or est il bien la dame avis  
Ne li fausse pas de couvent  
Ses cuers, ... (vv. 480-486)

[The colour rushed to his face and the fullness of his heart overflowed in tears, making pale runnels down his crimson cheeks. At this point it became clear to the lady that her heart was not misleading her; (p. 71)]

<sup>36</sup> Kibler in relation to the classical lay *Piramus et Tisbé*, notes the "... medieval tendency to express the incomprehensible inner man through exterior manifestations" (p. 289). In the context of the changes implemented on the classical material by the medieval author, he specifically points out that the classical Metaphors used to indicate grief are replaced by more typically medieval signs, such as characters' tearing out their hair and tearing their clothes to pieces.

<sup>37</sup> *Rhetorica ad Herennium* II.v. 8 (p. 73).

<sup>38</sup> Paleness and swoons, for instance, signify the anxiety of love as well as fear in face of death in *Piramus et Tisbé* (for paleness from love see vv. 32, 150, 186, 197, 360, 430; for paleness from fear in face of death vv. 660, 696, 807; swooning as a Consequence of love is noted in vv. 199, 288, and as a Consequence of fear in face of death in v. 893).

<sup>39</sup> *Desiré* vv. 340-348; *Graelent* vv. 544-545.

<sup>40</sup> *Ignauze* vv. 612-616.

<sup>41</sup> *Conseil* vv. 462-463.

The lady becomes convinced that the knight truly loves her not because of what he has said, but because she witnesses his tears and the changing colour of his face. In Burgess's words: "It is at this point that we get our first inkling that actions in this text speak louder than words" ('*Sens and Cortoisie...*' p. 87). Moreover, just as the concrete demonstration of the knight's feelings move the lady, the physical signs in this and the other lays incite compassion and empathy in the readers. Whether the authors portray the physical consequences of love, or, in the case of *Ombre*, use signs as the proof of honesty, the images of weakening bodies, sighs and tears emphasize how the lovers feel.

The narrative lays also display the effect of other emotions. Loss of colour, for instance, indicates the anger of the ladies in *Ignoure* and *Mantel*. The paleness of the priestess in *Ignoure* offers an insight into her state of mind when she loses colour while taking the confessions of both the first and the third ladies.<sup>42</sup> Because the signs replace the authorial comment on the emotion itself, they are used for brevity. In addition, however, the double reference to the priestess's paleness amplifies the increasing intensity of her anger. The anger culminates when the ladies learn that they have been deceived because they all share the same lover. In *Mantel*, the angry pallor recurs with several of the ladies, and comes to represent the general state of all the ladies who try the mantle on.<sup>43</sup> However, the author negates the abbreviating effect because he depicts the physical signs and, at the same time, mentions the emotion they represent, as in the following example:

Toz li vis li palist et taint  
 por la honte quë ele en ot.  
 Yvains par delez li estot,  
 qui li voit si noircir le vis. (vv. 292-295)

[Her whole face became pale and discoloured  
 for the shame that she had experienced thereby.  
 Yvain was beside her,  
 and saw her face grow dark.]

The condition is also amplified because the paleness affects several of the ladies. In *Ombre*, loss of colour demonstrates the amazement of the lady when she notices the ring that the knight deftly put on her finger. The author, again, names both the emotion and the manifestation that emphasizes it.<sup>44</sup>

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<sup>42</sup> *Ignoure* vv. 116, 156-157.

<sup>43</sup> *Mantel* vv. 292, 295, 377-378.

<sup>44</sup> *Ombre* vv. 606-611.

Another Consequence, the redness of the face, demonstrates the shame of the protagonist in *Guingamor* when he realizes what sort of love the queen expects from him, and the embarrassment of the lady in *Ombre* after the knight declares his love for her.<sup>45</sup> On these occasions, the authors rely solely on physical signs to convey the character's emotional state. The matter is different in *Tyolet*, where the same signs display the shame of the treacherous knight when he is brought to account for his lowly actions.<sup>46</sup> The author not only states both the emotion and its manifestation, but also reemphasizes the shame by referring to it twice. These examples, again, demonstrate that Consequence can be used either to abbreviate or to amplify.

In the narrative of *Oiselet*, Consequence underlines the distress of the peasant when he learns that by releasing the bird he may have lost a fortune:

Qant li vilains entendi ceste,  
Si tort ses poinz, si ront ses dras,  
Si se claimme chaitis et las,  
A ses ongles son vis despiece. (vv. 362-365)

[After the peasant heard this,  
He then wrung his hands, tore his clothes,  
And he called himself wretched and stupid,  
And tore his face to pieces with his nails.]

In this case, the peasant's signs of distress are more developed and substitute for a simple statement of the peasant's condition. Because the author places one sign after the other, and so restates the same message, he in fact produces an amplification through Refining.

In the lay *Tyolet*, the signs of shame are used in the manner identical to that of the judicial oratory because they provide the proof of guilt. When Tyolet confronts the treacherous knight and asks direct questions about his crime, the treacherous knight bows his head and displays shame. His gestures and appearance, in addition to his silence at the questions, clearly indicate that he is guilty of the crime.<sup>47</sup> Tyolet tactfully forces the guilty knight in this situation in order to publicly reveal the truth about past events, and to prepare the ground for his demand of the maiden.

While Geoffrey's examples of Consequence concern emotional states, some authors

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<sup>45</sup> *Guingamor* v. 109; *Ombre* v. 374.

<sup>46</sup> *Tyolet* v. 657.

<sup>47</sup> *Tyolet* vv. 656-657, 664.

of the lays demonstrate that the technique has wider uses. A simple comment on the state of countryside in *Guingamor* indicates the passing of time. When the knight returns to his country, he fails to recognize the forest that he should be familiar with: "Tant la vit laide et haut creüe(e) / Que toute l'a desconneüe" (vv. 585-586) ["He saw that it was so ugly and overgrown / That he did not recognize it at all" (p. 189)]. The fact that the forest has changed supports the lady's announcement about the three-hundred-year time lapse. By demonstrating the Consequence of time, the author emphasizes Guingamor's long absence, and makes further Description unnecessary.<sup>48</sup>

In *Desiré*, the author establishes that the ring's disappearance will represent the Consequence of the knight's misbehaviour:

'Se vos mesferes de noient,  
L'anel perdrez hastivement;  
Et se ce vos soit avenu  
Que vos l'anel aiez perdu,  
A toz jors mes m'avrez [perdue],  
Sanz recovrer et sanz veüe.' (vv. 237-242)

[If you transgress in any way,  
You will lose the ring at once;  
And if it happens to you  
That you have lost the ring,  
You will have lost me for good,  
Without any chance of getting me back or seeing me.' (p. 53)]

The physical signs of emotional states in the other lays do not need any explanation because they are generally known. The Consequence of the ring, however, which is unique to the lay, must be established so that it might be understood later. In this way, once the knight fails to see the ring on his finger,<sup>49</sup> he and the audience know instantly that by confessing to the hermit he has lost his beloved.

The theory of Consequence can be applied even to the trials in Biket's *Cor* and *Mantel*. As with the ring in *Desiré*, the meaning of the objects of the horn and mantle is established within the narratives. The writing on the horn and the words of the youth concerning the mantle elucidate the magical properties of the objects, and inform the nobles assembled at Arthur's court how to interpret the results of the trials. Whenever wine spills, or the mantle becomes either too long or too short, the trials prove the disloyalty of

<sup>48</sup> *Guingamor* vv. 551-558. The Consequence of the unkempt forest is subsequently followed by the speech of the charcoal-maker, which confirms the passing of time.

<sup>49</sup> *Desiré* vv. 97-98.

the ladies.<sup>50</sup> While the unsuccessful trials represent the Consequence of infidelity, the successful trials of Caradoc's beloved prove her loyalty. Because the trials constitute the main action of the narratives, their Consequence is embedded within the lays' *matière*.

A clever use of Consequence features in the lay *Ombre*, where it replaces the lengthy Description of an action. The act of throwing the ring is amplified earlier, when the lady herself contemplates throwing the ring into the well, and later when the lady celebrates the ingenuity of the knight's courtly act.<sup>51</sup> However, instead of providing details about the knight throwing the ring into the well, the author focuses on the effect: "L'eaue s'est un petit troblee / Au cheoir que li aneus fist" (vv. 898-899) ["The water rippled slightly as the ring fell in" (p. 78)]. In the main Description of this episode, the author indicates what is going to happen (the knight invites the reflection in the well to accept his gift), and what follows (the water ripples, and the knight reports that the reflection has received the ring).<sup>52</sup> In this way, Jean Renart manages to avoid the Description of the most important action of the narrative, and yet he places great emphasis on the knight's actions.

In *Tydorel*, Consequence appears three times: it reveals the pregnancy, the otherworldly mystery surrounding the queen's lover, and, above all, the protagonist's origin. Firstly, the sign of a growing stomach indicates that the queen is pregnant:

Sovent parloit a son ami,  
Car assez reperoit o li.  
Son ventre crut et engroissa.  
Li rois le sot, grant joie en a  
De ce qu'ençainte ert la raïne; (vv. 159-163)

[She often spoke to her beloved,  
For he came back to her frequently.  
Her stomach grew and got bigger.  
The king learned of this and was filled with joy  
That the queen was pregnant; (p. 333)]

The use of the synonyms *crut* and *engroissa*, together with subsequent statement of the queen's condition, reemphasizes her pregnancy. In the passage concerning the incident of the injured knight, the text implies that his death is the Consequence of his witnessing the adulterous relationship: "L'endemain a eure fina / Que il les vit et esgarda" (vv. 217-218) ["The next day he died at the hour / At which he had seen and looked at them" (p. 335)].

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<sup>50</sup> *Cor* vv. 227-256; *Mantel* vv. 201-214.

<sup>51</sup> *Ombre* vv. 692-695, 922-923.

<sup>52</sup> *Ombre* vv. 895-901.

To convey the message about the causes of the death, the author combines Consequence (the death) with Implication (at the same hour).<sup>53</sup>

The third case of Consequence in *Tydorel*, the sleeplessness of the protagonist, represents the marvel around which the story evolves. As such, it is of the utmost importance for the narrative. From the audience's perspective, Tydorel's sleeplessness is greatly amplified through repetition: it is predicted by the knight, described after the boy's birth, and referred to by Tydorel's mother.<sup>54</sup> The reader also observes the full sequence of events that elucidate why Tydorel has this special characteristic. In short, the queen conceived the boy by an otherworldly person. None of the other characters in the story besides the lovers, however, have access to this information, and they rely solely on Tydorel's sleeplessness to guess the truth. The connection between the special attribute and the origin is presented through a widow's saying: "... n'est pas d'ome / Qui ne dort, ne qui ne prent some" (vv. 289-290) ["... he is not born of a mortal / Who does not sleep, or cannot close his eyes" (p. 339)].<sup>55</sup> Transmitted by the widow's son, the words imply that the king was not Tydorel's real father, and therefore motivate his search for identity.

Another sign of identity appears in *Haveloc*, where a flame comes out of the protagonist's mouth during sleep. Although the flame is mentioned twice before, it is not stated until the Sigar Estal episode that the flame marks out the rightful heir to the throne.<sup>56</sup> On that occasion, Sigar Estal uses the flame to confirm his suspicion about Haveloc's origin.

As much as the marvellous characteristics of Tydorel and Haveloc, the heated face of the treacherous knight in *Tyolet*, and the unkempt forest in *Guingamor* respectively represent the Consequences of the protagonists' origins, shame and a time-lapse, they also function as proofs. As proofs, the Consequences of things are employed in place of full Descriptions of what has taken place. By itself, Consequence gives brevity to a narrative. However, with further restatement Consequence helps rather to amplify the main themes.

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<sup>53</sup> For Implication see below, p. 120.

<sup>54</sup> *Tydorel* vv. 121-130, 179-180, 459-464.

<sup>55</sup> See also vv. 329-330 and 353-354; Schulze-Busacker; number 1363.

<sup>56</sup> *Haveloc* vv. 71-78, 439-442, 479-481, 826-840.

## ***Emphasis: Analogy***

Geoffrey's next method of Emphasis is Analogy.<sup>57</sup> In the first example of the method, the speaker draws a parallel between the current situation and the circumstances of an historical character: "*You are great, and the world supplicates you on bent knee. Although you have power to vent your rage, do not do so; remember Nero*" (pp. 71-72).<sup>58</sup> Even though the statement includes no information regarding Nero's fate, the notion of the name brings his circumstances to the hearer's mind, and links the present situation to the warning of the past events. This form of Analogy is also defined in the *Rhetorica ad Herennium*: "The emphasis is produced through Analogy, when we cite some analogue and do not amplify it, but by its means intimate what we are thinking" (p. 403).<sup>59</sup>

In his second illustration of Analogy, Geoffrey turns to a parallel situation occurring in a different setting. He refers to Alexander the Great's demand that the sages of Athens surrender as the pledge of peace, and to the words in which a wise man of Athens reacts to the demand. The sage portrays Alexander as a wolf, who expects a shepherd to promise friendship. The only possible result of such a promise would be the ruthlessness of a wolf.<sup>60</sup> Besides creating an animal parallel to the situation, the wise man also indicates, but without explicitly stating it, why the pledge of peace would not be to his best advantage. As Geoffrey explains, the wise man "did not wish to apply the analogy between the proposal and the exemplum, for he wisely gave part to the ears and left part to the understanding" (p. 72).<sup>61</sup> Geoffrey, therefore, distinguishes between a statement developed by an example, and an Analogy through which the corresponding illustration is understood (without a direct statement of its meaning). However, while Geoffrey's second kind of Analogy is rich in meaning, rather than shortening the text it amplifies it. The message it conveys could be expressed much quicker through a direct statement.

In *Aristote*, Henri d'Andeli employs Analogy when he refers to Ganelon, a character from the *Chanson de Roland* who was known to the contemporary audience as a

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<sup>57</sup> *Poetria nova* vv. 1563-1579 (pp. 71-72).

<sup>58</sup> *Poetria nova* vv. 1563-1564.

<sup>59</sup> *Rhetorica ad Herennium* IV.liv.67.

<sup>60</sup> *Poetria nova* vv. 1567-1575 (p. 72).

<sup>61</sup> *Poetria nova* vv. 1576-1577.



traitor.<sup>62</sup> Henri uses Ganelon to exemplify villainous people who cannot refrain from slander:

Ge croi que petit me vaudroit  
A blasmer les cruex felons  
C'on puet apeler Guenelons,  
Qui detenir ne se porroient  
De mesdire s'il ne moroient,  
Tant i sont mis et afaitié. (vv. 32-37)

[I believe that it would be of little worth to me  
To blame the cruel felons  
Whom one could call Ganelon,  
Who could not refrain  
From slander unless they died,  
For such are their deeds and conduct.]

The reference to Ganelon represents Analogy because the author does not further elaborate on it, but rather lets the audience draw a conclusion about why there is no point in chastising slanderers.

In the same context, Jean Renart exploits an image of two fingers:

Fox est qui por parole lait  
Bien a dire, por qu'il le sache;  
Et s'aucuns *fel* sa langue en sache  
Par derriere, tot ce li loit,  
Que nient plus que je puis cest doit  
Faire ausi lonc conme cestui,  
Ne cuit je quë on peüst hui  
Fere un felon debonere estre. (*Ombre* vv. 12-19)

[He is a fool who, knowing a good story, allows a jibe to prevent his telling it, and if some scurvy fellow should cock a snook behind his back he lets it pass, for in my opinion one could no more teach a blackguard manners than I could make this finger as long as its neighbour. (p. 64)]

Through the Analogy between fingers and people, the author allows for the audiences' minds to understand the message. However, because the passage would have been shorter if the author had not used Analogy, in this context the method is used as a proof and for amplification.

A lesson could also be drawn from the repeated proverb in *Ignauze*, which reflects the situation of the lover whose affection is now limited to one lady. The words "Sorís ki

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<sup>62</sup> Ganelon, in *La Chanson de Roland* (approx. in vv. 563-1411), betrayed not only Roland but also Charlemagne and the Frankish army at the rout of the army at Roncesvalles (Burgess, *The Song of Roland*); see also Owen, p. 507, n. 1076.

n'a c'un trau poi dure" (v. 373) ["A mouse that has only one hole cannot last"] and the later elaboration "La soris ki n'a c'un pertruis / Est molt tost prise et enganee" (vv. 480-481) ["The mouse that only has one entrance / Is soon captured and deceived"] emphasize the precariousness of the knight's circumstances, and give a glimpse of the likely outcome. Further stress on the proverb is achieved through the obscene Ambiguity of the expression *un trou* included in the first proverb.<sup>63</sup> Like the mouse that cannot but follow its desire for cheese, the lover seeks his lady despite the increased danger of being discovered. Without the support of an explanation, the proverb thus offers a lesson for the sake of the audience.

In *Trot*, the entire story is derived from Analogy, on which it elaborates. While the single trotting lady eventually explains the causal relationship between loving and riding, the Analogy between hearts, love, stables and horses features in the proverb at the end of her speech:

'Car li vilains nos seut conter:  
 Qui a tart commence a fermer  
 S'estable, cil qui a perdu  
 Son ceval, dont est irascu.  
 Li cuers de nos est ensement;  
 Repenties somes trop lent.' (vv. 283-288)

[For the peasant is accustomed to tell us:  
 Anyone who begins too late to shut  
 His stable door has lost  
 His horse and then is in distress.  
 Our hearts work similarly;  
 We have repented too slowly.' (p. 507)]

As a container of love, the heart is compared to a stable which has the purpose of keeping a horse safe. The proverb captures what happens when the "container" fails to fulfil its purpose of controlling / being a safe haven for the "contents", and so warns against such a situation. However, even though the lady (in v. 287) gives a clue about how the proverb should be interpreted, the comprehension of the lesson behind the proverb is left up to the audience. Within its context, the proverb presents a powerful image that emphasizes the message about loving and, as a general wisdom, provides proof of the validity of the lady's words. The reference to a horse in distress offers a parallel to the poor state of the horses of the trotting ladies, who are both outcast and out of control. Because the ladies failed to harness love properly, they are unable to tame the animals. While in its own right the

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<sup>63</sup> Stone, p. 127.

Analogy through the proverb in a few lines emphasizes an important lesson, by restating the idea behind the trotting ladies it also amplifies the overall message of the story.

### ***Emphasis: Hyperbole***

Another method of Geoffrey's ornamentation figure Emphasis, Hyperbole (*superlatio*), is a typical element in lay Descriptions, and indicates that something or someone has a special quality. From the perspective of Emphasis, Hyperbole says more "than the truth warrants" (p. 401). In the *Rhetorica ad Herennium*, this function of Hyperbole results in raising a suspicion, and thus conveying an additional meaning.<sup>64</sup> Expressed differently, the message is exaggerated to such an extent that when juxtaposed with the facts its validity becomes questionable. The effect of suspicion, however, is entirely missing from the texts of the narrative lays for two reasons. Whenever a statement is too extreme, it either indicates a supreme quality that is not to be interpreted literally, or refers to a person or an object that is somehow endowed with otherworldly qualities; and in the other world, marvels are entirely possible. The portrayal of the impossible (the impossibility *topos*) constitutes a common ingredient of medieval lays and romances.<sup>65</sup>

The form of Hyperbole found in lay narratives is closer to Geoffrey of Vinsauf's interpretation than to that of the classical treatises. Geoffrey places Hyperbole both as an ornamentation figure in its own right, and as a method under the ornamentation figure Emphasis. Geoffrey's Hyperbole on both occasions differs from the classical interpretation because it does not have the purpose of implying something unsaid. According to Geoffrey, Hyperbole (the method of Emphasis) is the way of exaggerating facts through exaggerated expression. In regard to his example, Geoffrey states: "Here I speak in excessive terms about a thing that is in itself excessive; I chide immoderately what is not moderate; there is moderation neither in the actual situation nor in my expression of it" (p. 71).<sup>66</sup> Rather than being based on its classical equivalent, this Emphasis method resembles the ornamentation figure Hyperbole, which, according to both the *Rhetorica ad Herennium* and the *Poetria nova*, "diminishes or heightens eulogy to a remarkable degree" (p. 53).<sup>67</sup>

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<sup>64</sup> *Rhetorica ad Herennium* IV.liv.67.

<sup>65</sup> For the principle of "stringing together impossibilities" see Curtius, p. 95.

<sup>66</sup> *Poetria nova* vv. 1541-1543.

<sup>67</sup> *Poetria nova* v. 1020; *Rhetorica ad Herennium* IV.xxxiii.44 (p. 339).

As a result, the two kinds of Geoffrey's Hyperbole are alike and, by expressing more than they say, lead to abbreviation.

In most instances, the authors of the lays employ Hyperbole when describing main characters, significant objects, structures and settings, powerful emotions or any kind of marvels. A simple Hyperbole consists of a superlative, as in *Ignauze* where the protagonist is, among other things, the most handsome (*le plus très biel*, v. 113) and the most courtly (*le plus cortois*, v. 131). In a more developed form, Hyperbole may be joined with a comparative element that specifies the group or area in which the thing in question stands out: in *Aristote*, for instance, the teacher is the greatest sage of all, and the lady in *Ombre* is the most beautiful in the kingdom.<sup>68</sup> Also, authors often convey that there has never been anyone or anything of an equal quality, that no one has seen, heard or done anything similar, or that the person or the object cannot be found anywhere else. The example can be drawn from the lay *Cor*, in reference to the magical horn. Not only has no one ever seen a horn so strong and beautiful, but its marvel is of such a nature that nobody has heard of a greater one in England or any other country.<sup>69</sup>

The metaphorical expression *la flor de* asserts the superiority of a character in the area of a certain attribute. In *Conseil*, for instance, the expression *la flor de cheualerie* refers to the supreme chivalry of Gawain, and in *Ignauze*, one of the ladies describes the lover as the epitome of all barons, *flours de barnage*.<sup>70</sup> An equivalent expression captures the supreme beauty of the lady in *Ombre*, where the knight perceives the lady as the ruby of all beauties, or, in Pauline Matarasso's translation, the pearl of all perfections: "Li rubis de toutes biautez" (v. 139).<sup>71</sup>

Alternatively, Hyperbole in the lays consists of exaggerated numbers or cost, like the assembly in *Cor*, comprising thirty thousand knights and thirty thousand ladies, or the garment in *Mantel*, which is worth a valley of treasure.<sup>72</sup> The extreme value may also be implied by the statement that a very rich person could not afford the item; a wealthy king,

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<sup>68</sup> *Aristote* v. 441; *Ombre* vv. 238-239.

<sup>69</sup> *Cor* vv. 48-49, 196-199.

<sup>70</sup> *Conseil* v. 843; *Ignauze* v. 173 (see also v. 155).

<sup>71</sup> Matarasso, p. 66.

<sup>72</sup> *Cor* vv. 11-14; *Mantel* v. 857.

for instance, is not rich enough to afford the harness in *Trot*.<sup>73</sup> In addition, the authors of the lays sometimes turn to the *topos* of outdoing,<sup>74</sup> and compare the person or the thing in question to the one that is generally considered the best. In several lays, for instance, ladies surpass the beauty of flowers, the hind in *Graelent* is whiter than snow, and in *Ignare* the lover's arms and legs are shaped so beautifully that the most beautiful seem ugly.<sup>75</sup> However, because the Hyperbole in the lays is often employed as part of a greater Description, the question remains whether it is used to abbreviate or amplify, and to what extent it supports the idea of the surrounding text.

Hyperbole employed in the narrative lays often shares the abbreviating purpose of the classical method, as it allows the authors to emphasize while avoiding a more extensive Description. On rare occasions, the method completely replaces a Description. The author of *Desiré*, for example, is content to portray the knight's love through his blanket statement "'Ja vos ain ge sor toute rien'" (v. 353) ["I love you above all things" (p. 57)]. In *Espine*, the happiness of the young lovers resulting from the unexpected meeting becomes expressed through actions, and is condensed into an unrealistic number. According to the author, the boy kissed the girl a hundred times: "Par .C. foiz bese la meschine" (v. 299). In *Tydorel*, the love of the queen for her otherworldly lover is so great that she cannot love him more, "que plus ne pot" (v. 194). The brevity of hyperbolic statements on love especially stands out when juxtaposed to the lengthy and elaborate Descriptions of the effects of love popular in romances, and followed in the classical lays *Narcisus et Dané* and *Piramus et Tisbé*.

The author of *Tyolet* avoids a Description of the physical features of a character when he compares the damsel who arrives at Arthur's court to Dido and Helen: "Onques Dido, ce m'est a vis, / Ne Elaine n'ot si cler vis" (vv. 325-326) ["Never did Dido, I believe, / Or Helen, have such a fair countenance" (p. 123)]. That the author intends for the Hyperbole to substitute any other portrayal is obvious from his direct statement, "De sa biauté ne voil parler" (v. 323) ["I do not wish to describe her beauty" (p. 123)], and from the fact that no details of the damsel's appearance either follow or precede the Hyperbole.

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<sup>73</sup> *Trot* vv. 125-126.

<sup>74</sup> Curtius, p. 162.

<sup>75</sup> *Tyolet* vv. 596-672; *Cor* vv. 476; *Guingamor* vv. 431-432; *Graelent* v. 212; *Ignare* vv. 589-592.

While the Hyperbole in *Tyolet* relies on the information imported into the story from outside, the author of *Cor* achieves the same effect by referring to characters within the same story: even the queen and Gawain in *Cor* in one way or another supersede the other members at Court. In contrast to *Tyolet*, however, they remain superior, with the protagonists Caradoc and his wife following closely behind. As the author puts it, Caradoc is the most valiant, except for Gawain, and his wife displays the utmost beauty, except for the queen. Because of the exceptions, the Hyperboles both praise Caradoc and his wife, and at the same time heighten the superlative quality of Gawain and the queen. Further significance of these Hyperboles arises from their power to connect separate sections of the narrative. The comments on Gawain and the queen link the Hyperbole with an earlier mention of the two characters, including the queen's Comparison to a rose.<sup>76</sup>

In the context of the Description that surrounds the Hyperboles of the couple in *Cor*, the device does not result in an abbreviation, but adds to the preceding statements about Caradoc's chivalry and the wife's shapely body. Among Arthur's knights, Caradoc was feared the most:

Cil de la court estoit  
qui greinour joie avoit  
e meins *diseit* gabbois  
e plus esteit curtois,  
e quant il ert armez,  
qui plus estoit doutez,  
kar en la court Artu  
n'aveit meillour escu  
ne plus face ad sa main,  
fors moun seignour Gawein. (vv. 489-498).

[He was the one of the court  
who had the greatest joy  
and spread the least of gossip  
and was the most courtly,  
and when he was armed,  
he was most feared,  
because at the court of Arthur  
there was no one better with a shield  
nor one more handy,  
except of my lord Gawain.]

The wife's beauty is developed in a similar manner, combining descriptive statements and comparatives:

mout bele e ascemee,  
si resemble ben fee.

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<sup>76</sup> *Cor* vv. 493-498, 510-516, 473-478.

Ele out ben fest le cors,  
e les crins *luns* et sors:  
*n'*out plus bele veisine,  
fors le cors la reïne. (*Cor* vv. 511-516)

[extremely beautiful and well dressed,  
and closely resembled a fairy.  
She had a well made body,  
and long brown hair:  
there was none better near her,  
except for the person of the queen.]

In the Descriptions of Caradoc and his wife, therefore, the Hyperbole does not replace the Description; rather, with brevity, it exaggerates it beyond the text. Situated at the end of the Description, the Hyperbole has the purpose and position of a summarizing Conclusion.

Such positioning of Hyperbole is not unique to *Cor*. In *Guingamor* and *Graelent*, for example, the authors first mention an aspect of the ladies' beauty, and afterwards use Hyperbole to cut the Description short. The Hyperbole in *Graelent* is preceded by the picture of the lady's face and complexion:

Tant la vit bele et eschevie,  
Blanche, rovente et colorie,  
Les eulz rianz et bel le front;  
Il n'a si bele fame ou mont; (vv. 229-232)

[So beautiful and slender was the maiden he saw,  
Fair-skinned, pink and fresh-complexioned,  
With laughing eyes and a beautiful brow;  
There was no more beautiful woman in the whole world. (p. 387)]

Before learning that the lady in *Guingamor* is the most beautiful in the world, the reader encounters a brief depiction of her limbs:

Biaus membres ot, et lons et plains;  
El siecle n'a tant bele chose,  
Ne fleur de liz, ne flor de rose,  
Comme cele qui estoit nue. (vv. 430-433)

[She had beautiful limbs, long and smooth;  
There was nothing in the world so beautiful,  
Neither the lily nor the rose in bloom,  
As the maiden, who was naked. (p. 181)]

The same order of a Description and a subsequent Hyperbole is applied to the marvellous palace in *Guingamor*. The lines concerning the splendid beauty of the palace are condensed in Guingamor's amazement when he sees it: "Onques si riche ne vit mais, / Molt se delite en esgarder" (vv. 380-381) ["He had never seen such a splendid one, / And

he took great pleasure in looking at it" (p. 179)].<sup>77</sup> The Hyperbole does not follow immediately after the Description, but re-emerges after eight lines.

In *Melion*, the gap is even greater, as the comments on the lady's beauty precede Hyperbole by twenty-seven lines. The statement about the beauty of the maiden, "El roialme n'avoit tant bele" (v. 124) ["There was none so beautiful in the kingdom" (p. 441)], refers to the earlier remarks about her figure, blonde hair, rose-coloured mouth and sparkling eyes.<sup>78</sup>

When placed at the beginning of a Description, Hyperbole may provide an initial statement followed by an elaboration of varying length. Examples of a short elaboration can be found, again, in *Guingamor*. There the author supports his hyperbolic statement of the knight's unhappiness, "Onques mes si dolent ne fu" (v. 328) ["He had never felt so unhappy"], by adding: "Molt est dole[n]z et esgarez" (v. 332) ["He was very sad and bewildered" (p. 177)]. Hyperbole also appears in initial statements of *Lecheor*, *Tydorel* and *Oiselet*, where they respectively introduce the most beautiful women of the land, the most handsome otherworldly knight, and the bird's song so marvellous that a song of equal beauty could never be heard.<sup>79</sup> In a similar way, the *Trot* Description of Lorois' castle and lands claims "Miex seant ne peüsciés querre" (v. 16) ["You could not find land better situated" (p. 495)]. This use of Hyperbole seems to follow the pattern of a statement and its elaboration, the complex form of which is presented as *chria*, the second method under the figure Refining (*expolitio*).<sup>80</sup> Because of its position alongside a Description that conveys equivalent information, the summarizing and initial Hyperboles amplify the Description instead of abbreviating it.

It should be noted, however, that a summarizing Hyperbole may occur anywhere in a Description, as in *Mantel*, where it is placed approximately in the middle. The author's claim that "Trestout a un mot le vous faz: / onques plus bel ne fist nature" (vv. 132-133) ["To say it in one word: / nature has never made anyone more handsome"] is meant to summarize the Description. The Hyperbole is preceded by the details of the youth's head,

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<sup>77</sup> *Guingamor* vv. 363-371, 380.

<sup>78</sup> *Melion* vv. 91-96.

<sup>79</sup> *Lecheor* vv. 5-6; *Tydorel* vv. 43-44; *Oiselet* vv. 93-94.

<sup>80</sup> *Poetria nova* vv. 1250-1251, 1327-1344 (pp. 61, 64); *Rhetorica ad Herennium* IV.xliii.56-xliv.57 (pp. 369-375).



face, shoulders and arms, and followed by the remarks on his body-size, legs and feet, and eloquence.<sup>81</sup>

Besides reinforcing descriptive information, Hyperbole in some narratives amplifies an overall Description of something while emphasizing the aspect that it specifically refers to. Hyperbole substitutes a lengthier physical Description in the lay *Tydorel* where a reference to superior beauty quickly portrays the appearance of the son.<sup>82</sup> According to the prediction, Tydorel "'De biauté sormontera touz / Les chevaliers de ceste terre'" (vv. 116-117) ["In beauty he will surpass / All the knights in this land" (p. 331)]. The comment, however, constitutes only one section of the Description, as it then continues into the notions on his bravery and prowess, and the revelation concerning his sleeplessness.<sup>83</sup> Similarly, in *Graelent* the Hyperbole of "... soz ciel n'ot plus bel, / Ne miex portant, ne plus isnel" (vv. 373-374) ["...there was none so fine on earth, / Nor so sturdy or swift" (p. 393)] abbreviates the Description of the warhorse, but amplifies the Description of the gifts that the protagonist receives from the lady.<sup>84</sup>

The brief remark on the beauty of Desiré's son gives an impression of a Hyperbole standing on its own. There is nothing else mentioned about the youth except that "En tot le siecle n'ot tant bel" (v. 750) ["In the whole world there was none so handsome" (p. 75)]. Nevertheless, the hyperbolic statement is far from independent, as it carries on the theme of beauty that the previous line associates with his mother and sister: "Beles estoient sanz mesure, / De cors, de vis et de feture" (vv. 747-748) ["They were extremely beautiful, / In body, face and bearing" (p. 75)]. The extreme beauty indicates the common otherworldly origin of all three characters. Thus even though Hyperboles may textually provide the means of shortening a narrative, they often represent a fragment completing a greater picture.

Furthermore, there is no reason why the amplification of a Description should be limited to only one Hyperbole. The scene of happy ambling ladies in *Trot*, for instance, combines several hyperbolic expressions referring to different aspects of the ladies'

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<sup>81</sup> *Mantel* vv. 129-131, 134-137.

<sup>82</sup> *Tydorel* (v. 84) also contains an abbreviating note on the most beautiful horse.

<sup>83</sup> *Tydorel* vv. 115-122.

<sup>84</sup> *Graelent* vv. 372-392.

ambling.<sup>85</sup> The series of Hyperboles begins with a note on the speed of the horses that gallop faster than the tallest Spanish horse would. The next two exaggerations focus on the richness of horses' equipment, the bridle and the harness. The author assures us that

... dusqu'en Alemaigne  
N'a riche duc ne castelain,  
Qui mie esligast le lorain  
Que la plus povre ki estoit  
A son palefroi mis avoit. (vv. 108-112)

[... from there to Germany,  
There is no rich duke or castellan  
Who would not have bought the bridle  
Which the poorest maiden there  
Had placed on her palfrey. (p. 499)]

In this example, the hyperbolic statement is further reinforced by the paradoxical Contrast created by the rich lords who are surpassed by the poorest maidens. Several lines later, the author adds a further Hyperbole, about the harness that "N'esligast mie .I. riches rois" (v. 126) ["Could not have been afforded by a wealthy king" (p. 499)]. To strengthen the impression of the happy ride, the author also describes the impact the scene has on his protagonist:

Et Lorois, qui les esgarda,  
De la merveille se segna  
Et dist bien que ce est merveille,  
Jamais ne verra sa pareille. (vv. 135-138)

[And Lorois, who looked at them,  
Crossed himself at this marvel  
And said that it was truly a marvel,  
Never would he see its equal. (pp. 499-501)]

In the next scene, the author employs the same technique when emphasizing the ladies' greatest torment, *grief torment*,<sup>86</sup> which no one could withstand:

Molt estoient en grief torment  
Et trotoient si durement  
Qu'il n'a el mont sage ne sot  
Qui peüst soffrir si dur trot  
Une lieueté seulement,  
Por .XV. mile mars d'argent. (vv. 161-166)

[They were in very grievous torment  
And they were trotting in such pain  
That there is no wise man or fool on earth  
Who could have endured such a painful trot

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<sup>85</sup> *Trot* vv. 75-133.

<sup>86</sup> *Trot* vv. 156, 186.

For even a single league,  
Even if he were given fifteen thousand marks of silver. (p. 501)]

The message is soon repeated again, in relation to the mighty storm that no one could have endured.<sup>87</sup> Together, the Hyperboles recurring throughout the Descriptions of the riding scenes emphasize the utmost comfort and discomfort of the two groups, and highlight the extraordinary nature of the extremes.<sup>88</sup>

In the lay *Mantel*, a series of Hyperboles in one way or another underlines the worth of Arthur's court. Whether the Hyperbole concerns the splendour of the court, the queen's generosity, or the praise to Arthur,<sup>89</sup> the device ultimately represents Arthur's court as the best in the world. In MS D (nouv. acq. fr. 1104) the author amplifies the excellence by Hyperboles and Descriptions which comment on the superior beauty of the ladies.<sup>90</sup> The glowing Descriptions offer a perfect background for the shockingly disappointing results of the trials. The same irony is captured in the Hyperbole on the loyalty of Kay's lady, inserted just before the mantle reveals her unfaithfulness. Encouraging his lady to put the mantle on, Kay says:

'Oiant ces chevaliers me vant  
que vous estes læaus par tout,  
que je sai bien sanz nul redout  
vous le poez bien afubler.  
N'i avrez compaingne ne per  
de læauté ne de valor:' (vv. 384-389)

[In the hearing of these knights, I swear  
that you are most loyal above all,  
because I well know without any doubt  
that you will be able to wear it well.  
You will have neither match nor equal  
In terms of loyalty and valour:']

Unlike the Hyperboles that clearly celebrate Arthur's court, the Hyperbole on the uniqueness of the trials contains Ambiguity: "'Onques tele ne fu veüe'" (v. 774) ["Such a thing has never been seen"]. It can be interpreted in two opposing ways: the trials are either unique for the magic of the mantle, or for the unwelcome results.<sup>91</sup> While the first interpretation praises the mantle, the second blames the court for its failure.

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<sup>87</sup> *Trot* vv. 188-189 (Burgess and Brook, p. 503).

<sup>88</sup> Among other lays, a gathering of Hyperboles also portrays the superior beauty and worth of the protagonist in *Ignauze* (*Ignauze* vv. 24-26, 113, 590-591, 598 and 605-606).

<sup>89</sup> *Mantel* vv. 8-9, 40-43, 56-58.

<sup>90</sup> In Koble's edition, the Descriptions are inserted as vv. 262-273 and 744-751; for Hyperboles, see, for example, vv. 266-267 and 748-749.

<sup>91</sup> *Mantel* v. 776.

When it comes to the magical objects that Robert Biket portrays in *Mantel* and *Cor*, they are amplified through the repetition of Hyperboles on their beauty and wonder. The first remark on the fabric of the mantle is designed to replace a Description; the garment is too beautiful to be conveyed without a great elaboration:

Onques nus hom ne vit si bel,  
quar une feë l'avoit fet.  
Nus n'en saveroit le portret  
ne l'uevre du drap aconter:  
trop i convendroit demorer. (vv. 192-196)

[No man has ever seen one so beautiful,  
because a fairy made it.  
Nobody could know the design of it  
nor tell of the workmanship of the fabric:  
it would require too much time.]

Despite saying that, the author returns to the topic some time later, and describes the material and craftsmanship through other Hyperboles:

Onques nus si riche ne vit,  
le drap est d'un riche samit.  
Il est a merveilles bien fet,  
mout honor *en* a le portret  
et les ouvrages qui i sont:  
il n'a son per en tout le mont. (vv. 253-258)

[No one has ever seen such a rich one,  
the fabric is made of expensive silk.  
It is amazingly well made,  
it does great honour to the design  
and the workmanship in it:  
it does not have its equal in the whole world.]

The beauty of the horn in *Cor*, in addition to a thorough illustration of its design, features in two Hyperboles which are partly identical: "Ounkes ne vi si graunt / ne si fort ne si bel. / ... / ounkas ne vist si bel" (vv. 48-49, 174) ["Never has one seen such so big / one so strong or so beautiful. / ... / one has never seen one so beautiful"]. In both narratives, therefore, the author amplifies a specific aspect of the two magical objects (the beauty of the horn and the fabric of the mantle) by replicating an earlier Hyperbole.

Hyperbole not only has the power to amplify a topic, but it may in itself be amplified. There is nothing brief about the rhetorical question of the maiden who observes the beauty of her Mistress in *Desiré*:

'Veïstes onques si biau vis,  
 Si beles mains, ne si biaus braz,  
 Si biaus costez laciez a laz,  
 Plus biaus cheveus ne plus deugiez,  
 Plus acesmez, ne plus treciez?  
 Onques ne fu si bele nee.' (vv. 188-193)

[Have you ever seen such a beautiful countenance,  
 Such beautiful hands or arms,  
 Or such an attractive body done up in laces,  
 More beautiful or finer-textured hair,  
 Lovelier or better plaited?  
 Never was such a beautiful maiden born.' (p. 51)]

With this list of beautiful bodily features, the maiden elaborates on her earlier hyperbolic statement that in the world there is no lady more beautiful.<sup>92</sup> A similar list in *Tydorel* describes the protagonist as the best ruler ever:

Onques n'orent eü meillor,  
 Tant preu, tant cortois, tant vaillant,  
 Tant large, ne tant despendant,  
 Ne miex tenist em pes la terre (vv. 222-225).

[They had never had a better one,  
 One so brave, so courtly, so valiant,  
 So generous or so liberal,  
 Nor one who had protected the land better. (p. 335)]

As in the hyperbolic Description of the best knight Tydorel, the Hyperbole of the horse in *Espine* is composed of references to the individual components of its superiority:

Onques ne v(e)istes plus isniaus,  
 Ne de toutes bontez meillor,  
 Ne mieux feïst a josteor. (vv. 420-422)

[You have never seen one so swift,  
 Nor one with finer qualities,  
 Nor one more suited to a joust. (p. 235)]

In all three examples the authors combine Hyperbole with the restatement of the same thing in different words and perspectives, and thus join the method with the figure and amplification method Refining.

There are, however, other ways of creating a composite Hyperbole. In his Hyperbole on the unaffordability of the bridle, the author of *Trot* specifies the area (from there to Germany), the group of people (rich dukes and castellans), and even uses a Contrast (the richest lord versus the poorest maiden).<sup>93</sup> The same narrative expands the

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<sup>92</sup> *Desiré* v. 156.

<sup>93</sup> *Trot* vv. 108-112.

Hyperbole on the torment of trotting. As the lines concern both wise and foolish men, they span over every person on Earth. Furthermore, the author specifies the distance during which the trotting would be unbearable (a single league), and magnifies the suffering by relating it to money: even fifteen thousand marks of silver would be too little to make someone undergo the trot.<sup>94</sup> As the passages from *Trot* show, Hyperboles may be expanded by defining the areas within which the statement is valid.

Hyperbole may also be employed within a narrative to provide the material for a logical argument. The queen in *Cor* exploits the power of Hyperbole in her explanation that it is impossible to find something better than the best. Because her husband is the best, she has no reason to seek a better one or be unfaithful. The queen shows that her husband is the best through an amplified Hyperbole:

*Souz cel n'ad si riche houme,  
n[i]ent le roi de Roume,  
que jeo amase mie  
pour tout l'or de Pavie,  
nē amirail ne counte.* (vv. 363-367)

[In all the world, there is no man rich enough,  
not even the king of Rome,  
whom I would love even a little bit  
for all the gold of Pavia,  
nor an emir or a count.]

In order to prove her claim that there is no one better, the queen refers to similar cases occurring in nature: there is no wine better than that from grapes, and no bread better than from wheat.<sup>95</sup> By providing a proof to the previous statement, these Hyperboles from nature represent an element of Refining, which is a technique of amplification.

While the Hyperboles in *Cor* furnish the queen with a reason for her arguments, a Hyperbole in the *Tyolet* prologue draws the reader into the ideal of the past. Like many other lays, the narrative of *Tyolet* is set against the background of King Arthur and his court. The author of *Tyolet* goes beyond the mere mentioning of Arthur's name, and paints an idealistic image of chivalry during his reign.<sup>96</sup> To reinforce past splendour, the author contrasts the hyperbolic image to a relatively mundane world of contemporary knighthood:

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<sup>94</sup> *Trot* vv. 161-166.

<sup>95</sup> *Cor* vv. 395-398.

<sup>96</sup> *Tyolet* vv. 1-8.

Encor en i a il assez  
 Qui molt sont preuz et alosez,  
 Mes ne sont pas de la maniere  
 Qu'il estoient du tens ariere,  
 Que li chevalier plus poissant,  
 Li miedre, li plus despendant, (vv. 9-14)

[These days there are still a good many  
 Who are very brave and renowned,  
 But they cannot be compared to  
 Those from times gone by,  
 When the most powerful knights,  
 The finest, the most generous, (p. 109)]

The Hyperbole of the most valorous knights is deliberately situated in the prologue, in order to entice interest in the story that is to come, that will further develop the subject of knighthood.<sup>97</sup>

One could hardly find a lay that would exploit Hyperbole as much as *Graelent*, a narrative which partially derives its *matière* from Hyperbole on female beauty. The author initially portrays the superior appearance of the queen through a Periphrasis. When in doubt whether Graelent might want her as a lover, the queen receives reassurance from her servant; from his point of view, her person would move even those least likely to be affected by it:

'N'a si bon moine jusqu'a [T]roie,  
 S'il esgardoit vostre visage,  
 Qui tout ne chanjast son corage.' (vv. 46-48)

[There is not a single good monk from here to Troy,  
 Who, if he looked upon your face,  
 Would not very soon undergo a change of heart.' (p. 379)]

A problem emerges some two hundred lines later with the appearance of another woman who is allegedly the most beautiful in the world.<sup>98</sup> Obviously, two women cannot share the superlative superiority. The conflict is brought to light during the annual custom, at which the king displays the queen and wants everyone to confirm that there is no woman of equal beauty. While the assembled men usually feel obliged to agree, Graelent presents a challenge by claiming that one can easily find someone just as beautiful as the queen. Because he cannot help boasting, the knight even states in his subsequent oath to the king

<sup>97</sup> The author of *Oiselet* uses a similar strategy when he, in his prologue (vv. 9-11), draws the attention to the ideal of the peasant's palace.

<sup>98</sup> *Graelent* v. 232. On this occasion, the Hyperbole follows a short Description of the lady's body, face and complexion (*Graelent* vv. 229-231).

that the lady he knows is thirty times more beautiful.<sup>99</sup> In this way, Graelent introduces a daring paradox of surpassing what is supposed to be the best.

In reaction, the insulted queen demands a comparison between herself and the other lady, and suggests that Graelent should be imprisoned if his lady is of a lesser beauty than herself. The hyperbolic statement thus forms the issue of the trial.<sup>100</sup> At court, the repeated references to the issue and to Graelent's boast result in further amplification of the Hyperbole, and the arrivals of the maidens and the lady prove that the queen cannot be considered the most beautiful.<sup>101</sup> As the amazed assembly discovers, "De plus beles en i avoit / Que la roïne pas n'estoit" (vv. 613-614) ["There did indeed exist women who were more beautiful / Than was the queen" (p. 403)]. Nevertheless, it does not really matter the queen has been outdone, for she is appeased through the lady's wise statement: "'N'est nule de si grant biauté(z), / Qu'autre si bele ne resoit'" (vv. 650-651) ["No woman has such great beauty / That no other is as beautiful" (p. 405)]. With these words, the lady renders the Hyperbole of beauty invalid, and at the same time eliminates the conflict between the lady and the queen. Instead of superlative superiority of one of the women, all the beautiful maidens and ladies are now perceived as equal.<sup>102</sup>

In conclusion, therefore, many Hyperboles in the lays substitute for a longer portrayal of characters' appearance and qualities, but they are rarely employed independently of the surrounding text. Even if a Hyperbole briefly depicts a certain aspect of a character, scene or object, it is usually set within a more wide-ranging Description. Alternatively, Hyperbole does not replace a longer Description, but appears next to it, conveying the same information. Whenever a Hyperbole supports a larger Description, it has an amplifying purpose because it restates the information. The same is the case of a Hyperbole that summarizes a message of several lines, or of multiple Hyperboles which are important for the overall theme. Furthermore, Hyperbole may be used as a reason in a logical argument, or as a tool to capture a reader's interest in the prologue. The device is especially important in the narrative of *Graelent*, as it inspires its theme and subject matter.

Both the classical and poetic theories distinguish between Hyperbole as a method

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<sup>99</sup> *Graelent* vv. 437-443 (annual custom), 449-454 (specific event), 484, 488.

<sup>100</sup> *Graelent* vv. 489-495, 516-519.

<sup>101</sup> *Graelent* vv. 566-570, 641-646, and 613-614, 616-617, 629-631.

<sup>102</sup> *Graelent* vv. 657-658.



of Emphasis and Hyperbole the trope. Geoffrey of Vinsauf and the authors of the lays continue with the classical definition of Hyperbole the trope by exploiting its aspect of exaggeration. Conversely, while Geoffrey imitates the classical division of the figure Emphasis, he perceives the Hyperbole listed under Emphasis differently. Instead of seeing it as a means of raising suspicion, Geoffrey focuses on the element of exaggeration and the length of expression. The amplified forms of Hyperbole employed in lay narratives provide examples of exaggerated expression, because they either consist of several various hyperbolic statements, or, in combination with the figure Refining, restate the same thing in different words.

### ***Emphasis: Understatement***

The Emphasis method Understatement (*diminutio*) forms the opposite of Hyperbole because its purpose is to downplay the message it conveys, as opposed to exaggerating it. Geoffrey's example of Understatement contains a double negation, and thus makes the expression slightly longer than necessary. Instead of boasting about great power and dignity, the example states: "*My power is not slight, my dignity not insignificant*" (p. 70).<sup>103</sup> In the classical rhetoric, Understatement had the purpose "to avoid the impression of arrogant display" (p. 355) by moderating and softening the statement.<sup>104</sup> The authors of the lay narratives employ the technique only on rare occasions. Probably the clearest example occurs in *Trot*, in the Description of the knight's appearance. According to the author, "*Il ne resambloit mie sot*" (v. 33) ["He looked nothing like a fool" (p. 495)]. The statement is followed by a Description of the knight's clothing, and thus acts exactly as the hyperbolic statements which are subsequently elaborated on. In conveying things in a subtle and roundabout way, Understatement has affinities with the amplification technique Periphrasis, and does not result in abbreviation.

### ***Emphasis: Aposiopesis***

Aposiopesis recommends the use of unfinished sentences that, like other forms of

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<sup>103</sup> *Poetria nova* vv. 1531-1532.

<sup>104</sup> *Rhetorica ad Herennium* IV.xxxviii.50 (p. 355).

the ornamentation figure Emphasis, imply something without directly stating it.<sup>105</sup> The author of *Conseil* uses Aposiopesis when he suddenly turns away from describing the interaction between lovers, and implies that the lady shall learn more when she has a lover herself:

'S'une fame a eu assez  
De ses bons, de ses volentez, ...  
Par nuit et par ior ses solaz  
De son ami entre ses braz –  
Ainsi, dame, con ie diroie  
Mout bien auant, se ie voloie,  
Mes du sorplus me doi bien tere,  
Que vo plesir en ferez fere  
Le vostre ami, quant vous l'aurez,' (vv. 513-514, 521-527)

[If a woman has had  
Her desires and wishes satisfied, ...  
[If she has had] day and night the pleasure  
Of her lover in her arms –  
In this way, lady, as I would say  
Much earlier, if I wanted to,  
But I will remain silent about the rest,  
For you will take your pleasures  
Beside your lover, when you have one.]

The Aposiopesis in *Conseil* creates an illusion that the statement was interrupted prematurely. In the context of the preceding Description,<sup>106</sup> however, which depicts the delights of love in quite an exhaustive manner, the Aposiopesis represents a fragment of the image, without shortening it. The illusion of incompleteness is also implied by the seemingly abbreviating statement that the author shall refrain from mentioning the matter further. Nevertheless, rather than preventing the author from carrying on, the statement indicates his awareness that further exploration of the topic would potentially lead to an inappropriate subject.

In general, the authors of the lays hardly ever stop their sentences short. They are more likely to abbreviate and abandon the matter at hand by announcing that they lack sufficient knowledge or space to portray it more thoroughly. The statement is usually direct, without any hidden implications. This abbreviating method is most used in Robert Biket's *Mantel*. According to his authorial interventions, Biket cannot tell how many ladies came to court, must abandon the subject of the expensive dresses that the queen gives to

<sup>105</sup> *Poetria nova* vv. 1560-1562 (p. 71); *Rhetorica ad Herennium* IV.liv.67 (p. 403).

<sup>106</sup> *Conseil* vv. 513-521.

the ladies, and quickly diverts from the final Description of the meal.<sup>107</sup> Also, in order to tell the story, he does not wish to follow the queen and her ladies to church, and has to skip the faithful Description of the mantle because it would take hours.<sup>108</sup> Biket's remarks create an impression of the narrative moving forward, without dwelling on unimportant details. Moreover, the references to the dresses and the mantle produce the same effect as Hyperbole—their beauty is simply indescribable.<sup>109</sup> By maintaining silence, the author opens the doors to our imagination.

The author of *Oiselet* uses an authorial intervention to announce that he must abandon the Description of herbs growing in the marvellous garden, because he is not aware of their names.<sup>110</sup> Nevertheless, while the author thus abbreviates the passage on the herbs, he is not so concerned with brevity in the rest of his narrative, and indulges in long Descriptions of the garden and the bird. The same inconsistency appears in *Conseil*, where the author almost apologizes for having offered an overly extensive list of countries. In addition, he is compelled to explain why he did it:

'... au nommer trop demorroie,  
Por ce les vueil briefment nommer,  
Que ie vueil cest conseil finer:' (vv. 602-604)

['... I spent too much time on the list,  
And that is why I want to outline them briefly,  
For I want to bring this passage to a conclusion:']

The authors of *Oiselet* and *Conseil* obviously think of brevity, but more as something that should be mentioned rather than practised.

Even if they do not bear great similarity to Aposiopesis, the authorial abbreviating statements usually conclude a passage, and occasionally prepare the way for, or are involved in, a transition to the next narrative segment. In the above citation from *Conseil*, for instance, the author has concluded listing countries, and finally prepares to deliver his lesson.<sup>111</sup> In *Mantel*, the author turns away from praising the dresses and sets off on his next topic:

<sup>107</sup> *Mantel* vv. 20-21, 890-891; for the verses about the dresses see the next page.

<sup>108</sup> *Mantel* vv. 76-78, 194-196.

<sup>109</sup> Curtius (p. 159) calls such a feature an inexpressibility *topos*.

<sup>110</sup> *Oiselet* vv. 28-29.

<sup>111</sup> *Conseil* vv. 602-604.

Mes qui voudroit la devise  
et l'uevre des dras aconter,  
trop i convendroit demorer,  
qui bien en voudroit reson rendre,  
mes aillors me covient entendre. (vv. 32-36)

[But whoever would want to describe  
the design and the craftsmanship of the fabric,  
would have to spend a long time on it,  
if he wanted to do it properly,  
but I must engage my efforts in another place.]

In mentioning what has just been said and what will follow, the examples recall the figure Transition (*transitio*).<sup>112</sup> From a structural perspective, the technique links two consecutive passages by referring to both.

Geoffrey of Vinsauf did not include Transition under his abbreviation method Emphasis because for him it does not reduce the narrative, but amplifies it. In Geoffrey's view, Transition briefly restates what has been said before and foreshadows what will be said shortly. As for Aposiopesis, there is no indication as to why Geoffrey did not appreciate its abbreviating quality, except, perhaps, for the fact that it does not always abbreviate. The authors of the lays were clearly aware of these techniques, and employed Transition quite frequently, whether for the purpose of cutting short and therefore abbreviating their narratives, or by amplifying them through restatement.

### ***Abbreviation: Implication***

Geoffrey of Vinsauf's abbreviation technique Implication conveys "the unsaid in the said" (pp. 40-41).<sup>113</sup> Faral explains Geoffrey's Implication (*innuendo*) as the *sous-entendu*—an allusive, oblique or ambiguous remark.<sup>114</sup> Implication is, therefore, presented through words with a veiled meaning. A similar abbreviation method, in which "things not stated are understood in another form in what is stated" (p. 53), is also listed in the *Documentum*. As Geoffrey subsequently indicates, this refers to the reduction of the sentence "He entrusted it to me and I returned it" to "I returned it to him" (p. 54).<sup>115</sup> The second sentence logically implies that some sort of "entrusting" necessarily preceded the

<sup>112</sup> *Rhetorica ad Herennium* IV.xxvi.35 (pp. 317-319); *Poetria nova* vv. 1155-1157 (p. 58).

<sup>113</sup> *Poetria nova* vv. 698-699.

<sup>114</sup> Faral, pp. 218, 697-698 (*Poetria nova*); p. 279 (*Documentum*). The interpretation is based on the definition of "innuendo" in *The Concise Oxford Dictionary of Current English*, p. 610.

<sup>115</sup> For the citations see *Documentum* II.B.37,41.

"returning". The *Documentum* presents this method (alongside the Ablative Absolute and use of the participles) as one of the means of joining clauses.<sup>116</sup> However, Nims and Faral believe that in the *Poetria nova* Implication is separate from the Fusion of Clauses, which concerns the joining of two concepts into one.<sup>117</sup> The overlapping between Implication and the Fusion of Clauses occurs because they relate to two different areas, but share the concept of implying something without stating it directly. On the one hand, Implication may be used to reduce a plot by omitting an event and indicating that it occurred through another event. On the other hand, Implication may be used to convey an idea in an indirect manner.

An example of how Implication can reduce the extent of a plot appears in the lay *Tyolet*, where the protagonist's journey back to court is omitted. In the story, Gawain sends the badly wounded Tyolet to the doctor who tends to his wounds. After depicting how the doctor cares for the hero, the narrative focuses on Gawain's return to Arthur's court. Then, a week later, during an open conflict between Gawain and the treacherous knight, the author suddenly announces Tyolet's arrival at court.<sup>118</sup> Tyolet's arrival is unexpected for two reasons: firstly, the doctor had estimated that it would take a month for Tyolet to heal; and, secondly, we are never told about Tyolet's healing process, return journey or even about his departure from the doctor. While the protagonist's arrival clearly implies that he left the doctor and travelled back, the omission of this information produces an element of surprise. In this context, therefore, Implication not only abbreviates the narrative, but also represents a device that emphasizes the moment of Tyolet's arrival.

A number of Implications that convey an idea appear in the lay *Nabaret*. The key to understanding the idea behind the lay relates to the lady's suggestion

'K'il face crestre sa barbe grant  
E ses gernuns face trescher;  
Issi se deit gelus venger.' (vv. 38-40)

['That he should let his beard grow long  
And have his whiskers braided;  
That is the way for a jealous man to avenge himself.' (p. 477)]

<sup>116</sup> *Documentum* II.B.37-41 (pp. 53-54). The same method is included in the *Rhetorica ad Herennium*, among the advice on how to make the Statement of Facts brief (*Rhetorica ad Herennium* I.ix.14; p. 27).

<sup>117</sup> Nims, p. 41; Faral, p. 218 (*Poetria nova* vv. 700-701).

<sup>118</sup> *Tyolet* vv. 553-624.

Although it is not clear what exactly the lady alludes to, her words are possibly inviting the husband to match his jealous suspicions with his appearance. Many interpretations of the lady's retort are possible, but perhaps she is indicating that because her husband already behaves like a cuckold, he might as well look like one. However, whatever our understanding of her suggestion, the reaction of people to the lady's retort implies that the statement is both witty and funny.<sup>119</sup> While the Implications help to reduce the narrative (it is only 48 lines long), unfortunately they also veil our understanding of the text.

In *Conseil*, the lady deliberately uses Implication because she does not want to directly reveal to the eloquent knight that she would be interested in becoming his beloved. To make sure that we notice the hidden meaning in the lady's words, the author clearly states her desire for the knight before she starts speaking:

Or se veut a lui descourrir  
Le grant talent et le desir  
Qu'ele a de lui s'amor doner. (vv. 755-757)

[Now she wants to reveal to him  
The great desire and longing  
That she has, to give him her love.]

The lady then asks the knight to give her belt to the man who is most suitable to become her lover, and the knight keeps the token for himself.<sup>120</sup> The knight interprets the lady's veiled offer of love correctly, because her words derive from the topic of hiding and revealing one's love, which he mentioned earlier in his instruction.<sup>121</sup> Since the meaning is concealed, if the knight is not interested in the relationship, he has the opportunity to choose the literal interpretation, and both he and the lady would avoid potential shame. By bringing together the knight's instruction and the consequent actions of the lady, the author unites the two sections of his narrative. The problem with this example of Implication arises from its length. The lady's words may convey a hidden meaning, but by no means do they reduce the length of the passage.

Geoffrey's brief definition of Implication also encompasses the words of the knight in *Ombre*. None of the knight's riding companions understand the actual meaning of the remark on imprisonment in Saladin's palace:

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<sup>119</sup> *Nabaret* vv. 41-45. For the summary of various interpretations see Burgess and Brook, pp. 470-472.

<sup>120</sup> *Conseil* vv. 759-767, 776-782.

<sup>121</sup> *Conseil* vv. 136-145, 175-181 and 695-703.

'Il n'en est nus dont j'aie envie  
 Des chastiaus, se de cestui non.  
 Je vorroie estre en la prison  
 Salehadin cinc anz ou sis,  
 Par si qu'è il fust miens assis  
 Si conme est, qu'en fusse seürs,  
 Et quanqu'il a dedenz les murs.' (vv. 248-254)

[There's not a castle I covet excepting that. I would gladly spend five or six years in Saladin's prison provided it was assigned to me just as it is, to have and to hold, together with everything within its walls.' (p. 68)]

On the outside, the knight refers to the beauty of the building, but the true meaning focuses on what is inside the walls—that is, the lady. Her presence would transform even the worst prison into an enclosure of delight. While the companions have no context for deciphering the message, the author indicates to us that the knight is being clever: "Il n'entendent pas a son dire / Le sofisme qu'il lor fesoit" (vv. 256-257) ["[They] missed the double meaning in his remark" (p. 68)]. Furthermore, due to the preceding Description of love, the audience has the advantage of knowing what is on the knight's mind, and that he is determined to conceal his true thoughts from the other riders.<sup>122</sup> In addition to conveying a literal message, therefore, the words transmit a hidden meaning about the lady, and, at the same time demonstrate the cleverness of the knight. Even though the passages in *Conseil* and *Ombre* are rich in meaning, they do not seem to abbreviate the narrative. In fact, they are almost periphrastic in nature, and so, like Hyperbole, Implication serves sometimes to amplify a narrative.

In *Tydorel*, Implication is represented in the proverb stating that whoever does not sleep is not born of a human.<sup>123</sup> While the audience and the lovers involved know the details of Tydorel's conception, Tydorel himself is completely in the dark, and it is only through the revelation of the proverb that he begins to suspect the source of his sleeplessness. The proverb appears three times, but on the first two occasions it is not followed by an elaboration. Due to the concise form, and because it is not fully explained in relation to Tydorel, the meaning of the proverb is to a certain extent veiled. The widow instructs her son to say the proverb in order to get him out of a dangerous situation. It is meant to give Tydorel a hint (but not the full statement) about who he really is. As for the widow's son who brings the saying to Tydorel, the meaning seems to be far too concealed for him, and he gives the impression that he has no idea of what the words mean. The more

<sup>122</sup> *Ombre* vv. 112-211, 218-221.

<sup>123</sup> Schulze-Busacker, number 1363.

intelligent Tydorel, however, understands the implication of the proverb and how it might apply to his own circumstances. He applies the sleeplessness to himself, and repeats the statement when asking his mother for an explanation of his origins.<sup>124</sup> The question and comments attached to the proverb elucidate its meaning in regard to Tydorel's condition, which leads to its amplification. In the first two cases, the proverb results in abbreviation. The proverb not only supports the overall theme of sleeplessness, but plays an important role in the process of revealing, which ultimately leads to the Tydorel's discovery of his true identity.<sup>125</sup>

Unlike the previous example, the Implication in *Ignauze* is based not so much on a common saying as on a common belief. One of Ignauze's beloveds refers to a common belief when praising the knight during her mock confession to the priestess:

'C'est cil dont li païs resonne.  
On le doit nommer quant il tonne:  
Ja puis ne carra cos en l'estre.' (vv. 181-183)

[He is the one renowned throughout the country.  
One must say his name when it thunders:  
Never will any aspect of him be hidden.]

As Rita Lejeune explains in the notes to her edition of the lay, the verses allude to the belief that certain people and objects have the quality to deter lightning.<sup>126</sup> By identifying Ignauze as a person who has this special ability, the lady implies his great worth. The allusion to the common belief achieves the same result as the praise coming from the other ladies, but in metaphorical terms, and thus, although the Implication has brevity in itself, it becomes a tool of the amplification technique Refining.

Interpreted more loosely, the concept of Implication encompasses signs and symbols. Such interpretation corresponds to Brusegan's approach when analyzing Tristan's *bastun* in *Chievrefoil*.<sup>127</sup> Some occurrences of Implication through signs have been discussed earlier as the method Consequence. There, it was explained how the flame in *Haveloc* and the sleeplessness in *Tydorel* imply the protagonists' origin, and how, in the latter lay, the death of the wounded knight coincides with his witnessing of the adulterous relationship. The overlapping of Implication and Consequence occurs because they both

<sup>124</sup> *Tydorel* vv. 289-290, 329-330, 334-335, 348-356.

<sup>125</sup> Schulze-Busacker (p. 113) perceives it as a leitmotif of the lay.

<sup>126</sup> Lejeune, p. 65.

<sup>127</sup> Brusegan, pp. 29-30, 33-34.



convey "the unsaid in the said" (pp. 40-41).

In relation to Desiré's conflict between love and religion, the most important sign is that of the Host. To prove that she has not bewitched the knight and is not evil, the lady suggests that she shall stand next to him in the church and partake of the blessed bread. The author never explains the exact purpose of the Host and what it has to do with the lack of evil, but relies on the audience's knowledge to put the two together. The lady's successful passing of the "test" implies that she is not in conflict with God, and that Desiré is not committing a sin by loving her. The lady's goodness is further confirmed when she makes the sign of the cross and blesses the knight.<sup>128</sup> Because of the involvement of the audience, the signs of the Host and the cross are the means in abbreviation. As an episode that reconciles the main conflict of the story, the section on the lady's visit in the church is surprisingly brief,<sup>129</sup> and its conciseness is at least partly achieved through Implication.

As symbols, the ring of Desiré, for instance, signifies the lover's loyalty, and the ring of Doon's son represents family relationship.<sup>130</sup> In *Cor*, the theme of loyalty is implied through the precious stones decorating the horn, because, according to contemporary lapidaries, the stones on the horn have ability to instigate love, preserve virtue and protect a chaste bearer.<sup>131</sup> The reference to the knight's search for a nightingale in *Trot* exploits the bird's literary function as a motif of love.<sup>132</sup> By mentioning it, the author foreshadows the encounter with a love theme. Once the narratives mention the symbols, the text becomes enriched with the meaning that they carry.

In summary, while characters deliberately veil the meaning of their words to another character in *Conseil* and *Ombre*, the Implication of the main proverb in *Tydorel* opens the door to understanding. The concept of Implication can be applied to the symbols and signs which carry significance besides the apparent meaning. In relation to abbreviation, Implication does not shorten the narrative in the dialogue passages of *Conseil* and *Ombre*, and restates the message in *Ignauze*. Like Hyperbole, Implication may result in abbreviation when presented on its own. However, when employed as part of a Periphrasis

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<sup>128</sup> *Desiré* vv. 431-436, 455-458.

<sup>129</sup> *Desiré* vv. 431-436, 455-458.

<sup>130</sup> *Desiré* vv. 233-241; *Doon* vv. 179, 251-252.

<sup>131</sup> See Koble's edition, p. 40, n. 45; Koble refers to the comments on pp. 52-53 of Erickson's edition.

<sup>132</sup> *Trot* vv. 45-46.

or Refining, it serves more to amplify the subject matter.

### ***Abbreviation: Artculus***

The remaining abbreviation techniques in the *Poetria nova* are Artculus and Asyndeton. The technique Artculus describes a series of similar words separated by a comma. In the *Poetria nova*, Geoffrey advises: "Let *articulus*, with staccato speech, cut short a lengthy account" (p. 40).<sup>133</sup> The technique parallels the ornamentation figure Artculus, of which Geoffrey offers an example: "Of avail to the fallen is aid of this kind: tears, fasting, psalms" (p. 57).<sup>134</sup> In the *Documentum*, Geoffrey specifies that the adjacent words should be similar in cases and tenses.<sup>135</sup>

In the lay accounts, Artculus usually features in Descriptions, and the statements in *Conseil* exemplify its common forms. The Artculus in the portrayal of the second knight covers the depiction of his beauty. In the lady's words, the knight is amazingly handsome:

'Si est si biaux, si granz, si fors  
Que mout bien samble vne merueille,' (vv. 76-77)

[He is so beautiful, so big, so strong  
That it seems like a marvel,]

The individual virtues are preceded by the adverb *si*, and lead to a quasi-hyperbolic statement. A truly hyperbolic Artculus, composed of a list of superlative qualities, is attached to the third knight in *Conseil*, who is most suitable to love:

'Certes, dame, li mains vilains,  
Li plus sages, li miex vaillanz,  
Por qu'il soit de fin cuer amanz.' (vv. 46-48)

[Indeed, lady, he is the least wretched,  
The wisest, and the most valiant,  
In order that he might be a lover with a true heart.]

The lists of virtues respectively explain why the beauty of the second knight seems like a marvel, and why the third knight would be a good lover.<sup>136</sup> From this point of view, the

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<sup>133</sup> *Poetria nova* vv. 694-695.

<sup>134</sup> *Poetria nova* v. 1122. *Rhetorica ad Herennium* IV.xix.26 (pp. 295-297); Caplan translates the technique as Comma or Phrase.

<sup>135</sup> *Documentum* II.C.66 (p. 72).

<sup>136</sup> The lists of virtues leading to quasi-hyperbolic statements, and providing their reasons, appear in the lays quite often. They can also be found, for instance, in *Tydorel*, where the knight's virtues explain why the

lists of virtues form amplification through Refining. From the perspective of brevity, the omission of conjunctions only marginally shortens the narrative, but the method gives a great impact to each of the virtues, so that each stands out on its own merit. Such an effect would be lost with a lengthier Description.

### ***Abbreviation: Asyndeton***

The abbreviation technique Asyndeton also appears with a similar meaning in the *Poetria nova* as an ornamentation figure *dissolutio*.<sup>137</sup> Asyndeton resembles Articulus, but is concerned with the clauses of a sentence; it recommends the use of clauses which are joined but not connected with a conjunction. The technique is replicated in Nims's translation of the relevant text in the *Poetria nova*, where she employs a hyphen, "Introduce no *conjunction* as a link between clauses – let them proceed uncoupled" (p. 41).<sup>138</sup> Geoffrey applies Asyndeton on the part of his abbreviation section where he lists and briefly describes the techniques. The section consists of a long composite sentence, in which the clauses dealing with individual techniques are separated by a semi-colon and a hyphen.<sup>139</sup> In the *Documentum*, Geoffrey explains why the omission of a conjunction can be advantageous: "Clauses without a linking conjunction in the middle should be used. For the deletion of the conjunction both abbreviates and embellishes material" (p. 53). The second example in the *Documentum* combines short clauses and words: "Accompanied by many armed men, he found him alone, unarmed, rushed upon him, killed him" (p. 53).<sup>140</sup> The *Rhetorica ad Herennium* specifies that the figure "has animation and great force, and is suited to concision" (p. 331).<sup>141</sup>

As this is not a study of sentence structure, there is no purpose to depart into a detailed analysis of the great number of composite sentences in the lays. Nevertheless, from the perspective of arrangement, the abbreviation technique Asyndeton deserves attention because some of its forms create a specific effect, and form a link which may or

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kingdom has never had a ruler as good as him (vv. 223-224), and in *Desiré*, where the knight's excellence persuades the dwarf to speak (vv. 629-632).

<sup>137</sup> *Poetria nova* vv. 1201-1212 (p. 59-60); *Ars versificatoria* III.15 (p. 91); *Rhetorica ad Herennium* IV.xxx.41 (p. 331).

<sup>138</sup> *Poetria nova* vv. 698-699.

<sup>139</sup> *Poetria nova* vv. 694-700 (pp. 40-41).

<sup>140</sup> *Documentum* II.B.35.

<sup>141</sup> *Rhetorica ad Herennium* IV.xxx.41; see also *Ars versificatoria* III.15 (p. 91).

may not be of a narrative nature. The quick sequences of action in *Doon*, for instance, mirror the haste of the hero, and the short amount of time needed to accomplish his actions. In the first case, the author captures the speed of Doon's ride: "Baiart erre, le cisne vole, / C'est merveille qu'il ne l'afolle" (vv. 145-146) ["Baiart ran, the swan flew; / It was a wonder that the horse did not collapse" (p. 267)]. The quick and straightforward sequence of the actual events is also reflected in Doon's morning transition from the floor where he slept to bed:

Au matin, quant il ajorna,  
Il vint a l'uis, sel desferma;  
El lit coucha, si se covri,  
Se bons li fu, si se dormi. (vv. 121-124)

[In the morning, at daybreak,  
He came to the door, unlocked it;  
He lay down in the bed, covered himself up,  
He felt comfortable, fell asleep.]

Even Doon's abrupt departure from the lady, which is composed of multiple restatements, seems hasty:

L'anel li baille, ele le prent;  
Atant s'em part, plus n'i atent,  
Alez s'en est, plus n'i remaint. (vv. 185-187)

[He gave her the ring, she took it,  
Then he left, he delayed no longer.  
He departed, he remained no longer.]<sup>142</sup>

Both citations combine Asyndeton with a deliberate caesura that divides the lines into equal metrical halves. In the second example, the author produces the impression that the actions progress quickly, even though each line consists of two opposing views of the same thing (the handing over and taking of the ring; the leaving and not remaining), and despite the fact that the second statement is repeated. In addition to producing the effect of haste, the above sections create a quick transition. Respectively, the citations create a link: they bridge the distance between the places of Doon's departure and arrival, between a night and an early morning (and from the floor to bed), and, from the narrative point of view, between the passages about Doon and the growing up of the son.<sup>143</sup>

<sup>142</sup> This and the preceding translations are based on Burgess and Brook, pp. 265, 269.

<sup>143</sup> The effect of haste is also produced in the *Desiré* passage where the protagonist chases after the object of his desire (*Desiré* vv. 207-210). In the classical lays, Asyndeton captures the restlessness of lovers and the intensity of love. See, for instance *Narcisus et Dané* vv. 161-165, 207-212, 295-297, 982-986.

### ***Abbreviation: Conciseness***

An advice that follows the abbreviation figures in the *Poetria nova* offers the means through which one may abbreviate material even more. This is done not by shortening sentences, but by eliminating any general statements and keeping only the essential elements of an account, namely the nouns, "in which the virtue of the material lies" (p. 54).<sup>144</sup> An example of such brevity is included in the *Documentum*:

Because the *woman* pretended the *son* she brought  
forth was born of *snow*, the *man* sold him and he pretended  
in a similar manner that *boy* was melted by the *sun* (p. 54).<sup>145</sup>

Gallo views this advice as Geoffrey's eighth abbreviation method, and links it to the ornamentation figure Conciseness (*brevitas*), which, as explained by the *Rhetorica ad Herennium*, "expresses a multitude of things within the limits of but a few words, and is therefore to be used often, either when the facts do not require a long discourse or when time will not permit dwelling upon them" (p. 405).<sup>146</sup> A corresponding figure also features among Geoffrey's ornamentation methods.<sup>147</sup> Besides abbreviating the snow-child story by focusing on nouns, Geoffrey also presents a version abbreviated by "fusing nouns with verbs, and verbs with nouns"; in addition, like the previous example, this version is concise and "says nothing either more or less than is fitting":

*A husband, selling him whom the adulterous mother feigns begotten of  
snow, in turn feigns him melted by sun. Since his wife feigns her  
offspring begotten of snow, the husband sells him, and likewise feigns  
he was melted by sun* (p. 42).<sup>148</sup>

This version from the *Poetria nova*, therefore, makes use of participles, an abbreviation method presented separately in the *Documentum*.

The lays contain two kinds of greatly abbreviated stories: an imported account of actions that happened outside the main adventure (or perhaps in another text), and the summary of the main adventure or its part. These accounts, however, slightly differ from Geoffrey's brief version of the snow-child because they are usually just as concerned with nouns as with actions, and so are not stripped to the bare minimum of words. Nevertheless,

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<sup>144</sup> *Documentum* II.B.43; *Poetria nova* vv. 718-726 (pp. 41-42).

<sup>145</sup> *Documentum* II.B.43.

<sup>146</sup> *Rhetorica ad Herennium* IV.Iv.68.

<sup>147</sup> *Poetria nova* vv. 1270-1272 (p. 62); for an example, see vv. 1432-1433 (p. 67).

<sup>148</sup> *Poetria nova*, vv. 727-731, 733-736.

their form still remains very brief.

An abbreviated story occurs, for example, in *Cor*, where the queen recounts what happened in the past. The queen uses the events to elucidate why the wine in the horn spilled on Arthur, and thus indicated her disloyalty:

'Je donai un anel  
l'autre an a un dauncel,  
juvencel, enfaunt,  
qui oscit un gëaunt,  
un *encrime* feloun  
qui de grant treïsoun  
retta çaiens Gawain,  
un soen cosin germain.  
L'enfes le defendi,  
a lui se cumbati.  
Al trenchaunt de l'espee  
out la teste coupee.  
Dé lors qu'il fust oscis,  
ad çaeinz coungé pris.  
M'amour lui presentai,  
un anel lui donai,  
*que.l* quidai[e] retenir  
pur la court ademplir.  
Mes si il fust remés,  
de mai ne fust amés!' (vv. 337-356)

['The other year, I gave  
a ring to a boy,  
a youth, a child,  
who killed a giant,  
a wicked felon,  
who accused Gawain,  
his first cousin,  
of high treason.  
The boy defended him,  
and fought for him.  
With the blade of his sword  
he cut off his head.  
After he was killed,  
he took leave from here.  
I granted him my love,  
and I gave him a ring,  
by which I thought to keep him  
to join the court.  
But if he had remained  
he would not be loved by me!']

The queen's account proceeds in a direct way, even though she makes an effort to describe the characters and repeats the notion about giving the ring to the youth. The ring and the remarks on love need to be emphasized because they are of great relevance to the queen's argument.

Conciseness also affects the story of Desiré's conception in the lay of the same name. After the wife informs her husband that there may be a way of them conceiving a child, they explore the possibility, and then set out on a journey:

Puis ont lor oirre apareillié;  
Sanz demorance passent mer,  
A Seint Gile vont por orer.  
Une ymage tote d'argent,  
.VII. marz i ot, mien escient,  
Sor son autel li presenterent;  
Fillz ou fille li demanderent.  
Quant fete avoient lor proiere,  
En lor païs s'en vont ariere.  
La dame est d'un filz enceintie  
Ainz qu'en meson fust reperie. (vv. 40-50)

[And then they prepared their journey;  
Without delay they crossed the sea  
And went to pray at the shrine of St Giles.  
A statue of solid silver,  
It was worth seven marks, I believe,  
They presented to him on his altar;  
They asked him for a son or daughter.  
When they had finished their prayer,  
They went back to their own country.  
The lady became pregnant with a son  
Before she had returned home. (pp. 43-45)]

The account of the journey is, again, fairly straightforward, even though the author's remark on the worth of the silver statue is unnecessary, and the naming of a son and daughter could be substituted with a single word "child".<sup>149</sup> The story of conception completes Desiré's genealogy which forms a part of the his initial Description, and explains the reason for his name—the child was greatly desired.

A very brief summary of another story appears in the prologue of *Ombre*, into which the author imports the notion of his other work, *L'Escoufle*:

Par Guillaume qui despeça  
L'escolfe et art un et un membre,  
Si con cis contes nos remembre,  
Puet on prover que je di voir,  
Que miex vaut a un home avoir  
Eür que *avoir* ne amis: (vv. 22-27)

[The lot of that Guillaume who dismembered the kite and burned each separate piece, as that other tale reminds us, can serve to prove that I speak the truth and that fortune stands a man in better stead than wealth or friends (p. 64)]

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<sup>149</sup> While the account of the journey is concise, the preceding suggestion that describes the journey in general terms and the emphasis on the king's happiness that follows might be seen as its amplifications.

Without mentioning the title of the other text, the author captures the plot and the underlying meaning of the story, and uses it to support the topic at hand. The reference of Guillaume is important, because it represents a suitable proof for the author's subsequent claim that luck is more important than friends. As Cooper elucidates, according to the story, Guillaume is united with his beloved through good fortune and storytelling skill.<sup>150</sup>

The other kind of a concise account concerns the main adventure of the lay at hand, and represents the summary of the entire plot or its part. The lady in *Ombre*, for instance, manages to portray the clever act of the knight in two lines, when she says: "'Qant por m'amor a mon ombre a / Jeté son anel enz ou puis'" (vv. 922-923) ["If for love of me he can throw his ring to my reflection in the well" (p. 79)]. This concise statement actually consists of the key nouns *amor*, *ombre*, *anel* and *puis*, just as Geoffrey advises. Nouns are also prominent in *Ignoure*, in the author's remark on the account that the *losengier* tells the lords:

Toute lor conte l'aventure  
Et del vregié, et des confiesses,  
Et ensi comme les engresses  
Le vaurent mordrir as coutiaus. (vv. 422-425)

[He tells them the entire adventure  
And about the garden, and the confessions,  
And also how the ladies enflamed with anger  
Wanted to murder him with knives.]

The garden, the confessions and the attempted murder are the key expressions of the events. While the summaries in *Ombre* and *Ignoure* are very concise, they do not feature independently; the summary of *Ombre* is included in the speech celebrating the knight's cleverness, and the abbreviated events in *Ignoure* become more developed in the subsequent speech of the *losengier*.<sup>151</sup> In a way, both forms of brief accounts step outside the main plot of the narratives and could be considered as Digressions and therefore amplifications.<sup>152</sup> Although the lays are brief narratives, they do not display the extreme abbreviation recommended by Conciseness. Conciseness features in the lays only when a brief account is inserted into the main story, or when the plot or its part becomes summarized.

<sup>150</sup> For more details about the story of *L'Escoufle* and its function in *Ombre* see Cooper, p. 252.

<sup>151</sup> *Ombre* vv. 916-929; *Ignoure* vv. 426-436.

<sup>152</sup> Digressions and summaries are discussed in detail in Chapters Four and Six.



The above analysis of the narrative lays shows that their authors were familiar with the techniques concerning abbreviation. This concerns specifically the abbreviation techniques Emphasis (encompassing Metonymy), Implication and the means of Conciseness, as well as the methods included under the ornamentation figure Emphasis.<sup>153</sup> Among these techniques, Hyperbole is a frequently used device, while Understatement is quite rare. The use of Hyperbole goes hand in hand with the tendency of the authors to praise and exaggerate the characters and their marvellous adventures. This tendency also explains why the lays contain very few examples of Understatement. As for the method Aposiopesis, which was no doubt useful to classical orators, its form of an unfinished statement appears to have transformed into the transitional statement claiming that there is no need, or that is not possible, to pursue the matter at hand. The other techniques, Ambiguity, Analogy, Implication, Metonymy, Consequence and Conciseness are used by the authors of the lays occasionally and whenever convenient.

Almost all the methods have the potential to abbreviate because they convey more meaning than stated in the actual words. Expressed differently, they import information other than that which is directly stated. To comprehend Analogy, the audience must understand the connection between two corresponding situations, and Metonymy needs the listeners to identify the link between an attribute and a thing/person. Aposiopesis, in its original form, requires the audience's ability to complete an unfinished statement. The transitional Aposiopesis, on the other hand, simply cuts short an unnecessary Description. Hyperbole incites the imagination of the audience. Ambiguity relies on the human capacity to distinguish between the literal meaning and irony, and recognize the mocking undertone of seemingly innocent or flattering statements. Implication requires comprehension of the context, or draws on common knowledge of proverbs and customs. Consequence captures the physical manifestation of an emotion, through which the audience is able to interpret information about the emotion itself.

The abbreviation techniques and the methods of the figure Emphasis also have a

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<sup>153</sup> It must be remembered that some abbreviation techniques have been omitted from the study, or only touched upon, either because they focus on the arrangement within a sentence, or because they demand a comparison with the earlier version of the story.

wider narrative use. The mocking tone of Ambiguity, and sometimes Aposiopesis and Implication, have the power to indicate the attitude of the speaker. Consequence and Hyperbole occasionally provide a proof. While the former demonstrates the honesty of characters' feelings, or their identity, the queen in *Cor* uses the latter as an argument. Aposiopesis, or more specifically the statement explaining why an author shall not proceed with a certain subject, commonly creates a transition from topic to topic. Similarly, the quick sequence of Asyndeton may form a transitional link between episodes. Some techniques even have an impact on the overall theme or the subject matter of a narrative: the image of Arthur's court in *Mantel* and of love in *Ombre* are clearly ambiguous; the author of *Graelent* derives some of the material from a Hyperbole; the Implication of the proverb on sleeplessness underlies the text of *Tydorel*; and the Analogy between horses and love inspires *Trot*.

As the lay narratives reveal, the same techniques may be used for amplification. Abbreviation methods become the means of amplification whenever they support a greater whole, such as a Description or a theme. Hyperbole, for instance, commonly abbreviates an aspect of something, but amplifies a more extensive Description, or, in the case of Desiré's son, the theme of beauty. The development of themes can also be achieved by Ambiguity, as in *Ignare*, where the author elaborates on the wordplay between eating and desiring, or in *Mantel*, where it underlines the difference between the ideal and reality. Metonymy amplifies when it is used repeatedly in relation to the name of the protagonists. The tendency of the authors of the lays to elaborate weakens the abbreviating power of Consequence; whenever the causes of manifestations are described, the technique becomes an amplifying restatement. Moreover, the techniques support a greater whole when they have the function of a summary; this especially concerns Conciseness (summarizing a story) and Hyperbole (summarizing a Description).

Abbreviation and Emphasis techniques, therefore, amplify when they themselves become subject to amplification. Such cases occur when the authors combine the normally brief forms of Consequence, Hyperbole and Aposiopesis with Refining, or when they repeat abbreviated statements at different places within a narrative. On the whole, the authors seem concerned with brevity, but not simply as a means of reducing their narratives. Abbreviation and Emphasis techniques have the purpose of giving zest to their narratives.

## Chapter Three: Amplification

Besides abbreviation, Geoffrey of Vinsauf and Matthew of Vendôme advise that an existing material may be expanded, or that new passages may be added to it, in order to elucidate the overall idea of the narrative. In Matthew's words, "Things about which too little has been said in the sources ought to be filled out" (p. 100), and according to Geoffrey, authors should "say something at that point where they [the previous authors] have said nothing" (p. 85).<sup>1</sup> The concept of highlighting what is important is already present in the *Ars Poetica*, where Horace advises that an author should not narrowly imitate an existing story, but should amplify the light (what is important) as opposed to the smoke.<sup>2</sup> While the lack of earlier versions of the lays poses some difficulties in identifying how the texts were abbreviated, the sections that involve amplification usually stand out. Regardless of whether the amplification is the work of the current author or a predecessor, it is clearly recognizable because it develops a certain topic, and often spans a considerable number of lines.

According to Friis-Jensen, Geoffrey of Vinsauf's section on amplification was inspired by the second rule of poetry described in the "Materia" commentary. The second rule of poetry adapts Horace's warning against insertions of incongruous material, and relates specifically to Digression. However, the examples in the commentary link the second rule to both Description and invocation (Apostrophe). Friis-Jensen points out that, concerning amplification in the *Documentum*, Geoffrey lists the following techniques: Descriptions, Circumlocutions (Periphrasis), Digression, Personification and Apostrophe.<sup>3</sup> Geoffrey's list thus places Digression alongside Description and Apostrophe (the two sub-categories in the commentary), to which he adds two new techniques, Periphrasis and Personification. Friis-Jensen also discerns a possible relationship between Apostrophe, in which people speak to inanimate things, and Personification, in which inanimate objects speak.<sup>4</sup>

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<sup>1</sup> *Ars versificatoria* IV.2; *Documentum* IV.134.

<sup>2</sup> *Ars poetica* vv. 133-135, 143-144 (p. 11).

<sup>3</sup> Friis-Jensen, 'Horace and the Early Writers...', pp. 372, 374; *Documentum* II.B.1.3-29 (pp. 46-52).

<sup>4</sup> Note that Geoffrey of Vinsauf does not limit Personification to inanimate objects. His interpretation of the technique encompasses anything that has no power of speech (see, for example, his *Poetria nova* vv. 462-463; p. 32). Friis-Jensen ('Horace and the Early Writers...' pp. 373-374) also supports his argument about the source of Geoffrey's amplification through the internal references in the long version of the *Documentum*. There, in the chapter 'On the six faults to be avoided in poetic composition', when Geoffrey talks about

However, even though the division of amplification seems to be based on the "Materia" commentary, and thus indirectly inspired by Horace, the techniques have a source in rhetorical tropes and figures (figures of thought and figures of diction), such as those described in the classical *Rhetorica ad Herennium*.

The techniques of amplification are codified in Geoffrey of Vinsauf's *Poetria nova* and *Documentum*. In the latter treatise, Geoffrey remarks that the art of amplification is concerned with expanding material,<sup>5</sup> and specifies that the Descriptions and Periphrasis "are used for the increase and adornment of the material", while the Digressions, Personifications and Apostrophes "are interspersed" (p. 45).<sup>6</sup> In the *Poetria*, Geoffrey lists two more techniques, Comparison and Opposition, which bring the total number of the techniques to amplify a narrative to eight: Refining (*interpretatio, expolitio*), Periphrasis (*circumlocutio, circuitio*), Comparison (*collatio*), Apostrophe (*apostrophatio, exclamatio*), Personification (*prosopopeia*), Digression (*digressio*), Description (*descriptio*) and Opposition (*oppositio, oppositum*).<sup>7</sup>

Ernst Gallo argues that later in his *Documentum* Geoffrey describes one more technique on how to amplify a narrative.<sup>8</sup> Geoffrey places the technique in his section on arrangement just after the paragraphs on amplification and abbreviation. This last technique, however, partly belongs to the area of invention because besides commenting on the arrangement it tells an author how to find material. Geoffrey explains that the word *lectio*, to read, can be divided into a beginning, middle and end. While the first part would specify the person who is reading (such as the "I"), the middle would refer to the substance of the activity (the "reading"), and the end would supply information about where and when the activity is performed. In this way Geoffrey creates the sentence "I read in such a place or at such a time". After presenting an illustration about how to invent material, Geoffrey proceeds with the nine ways in which it can be begun. Here, the various ways of beginning are not only seen in terms of order, but also in terms of how the beginning may

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incongruous Digression, he refers to the preceding chapter where the congruous Digression was discussed as a method of amplification. Likewise, when discussing obscure brevity, Geoffrey refers back to the chapter on abbreviation.

<sup>5</sup> *Documentum* II.B.1 (p. 45).

<sup>6</sup> *Documentum* II.B.2.

<sup>7</sup> The terms in brackets are either used by Geoffrey (in the *Poetria* or the *Documentum*) or associated with the techniques by Faral.

<sup>8</sup> Gallo, *The Poetria nova...*, pp. 147-149.

be developed (that is, amplified) when drawing on other parts of the material or on a proverb or an *exemplum*.<sup>9</sup>

Geoffrey subsequently demonstrates how material can be drawn from a proverb. With a proverb representing the beginning, its first part can provide the middle, and its second part the conclusion. In the example, he shows how the statement "He who knows should teach" can be divided into "I know" and "For this reason I teach". The underlying relationship of the parts is the same as in an argument. The middle can be extended endlessly through supporting reasons, and through ornamentation.<sup>10</sup> Again, such expansion of material is the subject of invention, and also involves the techniques of amplification. Furthermore, the form of an argument and the development through reasons have affinities with *chria*, which is one of the methods of the amplification technique Refining.

The next two chapters follow the eight techniques listed in the *Poetria nova*. Geoffrey's techniques are compared to the corresponding definitions in the *Documentum* and in Matthew of Vendôme's *Ars versificatoria*, and viewed in the context of the relevant ornamentation figures (including those in the classical rhetorical treatises). The section on Description represents an exception, because it is mainly based on the theory of Matthew of Vendôme. This chapter comprises the techniques Description, Comparison, Opposition, Personification, Apostrophe and Periphrasis, and the next chapter is focused on Digression and Refining. While the eight techniques of amplification deal with the expansion of the narrative through ornamentation, in some cases the concepts can be applied to the invention and arrangement of material. Whenever this occurs, Geoffrey's ninth method of amplification may become relevant. Also, the notion of time and place mentioned in the ninth method of amplification plays an important part in Matthew of Vendôme's Description of an action.

### ***Description***

The classical Description is explained in relation to the praise or censure of a person, and in the figures of ornamentation. The classical treatises present a list of

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<sup>9</sup> *Documentum* II.B.45-60 (pp. 55-57).

<sup>10</sup> *Documentum* II.B.61-70 (pp. 57-59).

attributes of a person, which can be used as proofs for either praise or censure. These are *topoi* in the original sense of the word.<sup>11</sup> Such *topoi* help orators to invent material for proving their case; nevertheless, according to classical treatises, *topoi* also suggest the ways in which an argument is constructed. Medieval *topoi* are established images to which authors turn for inspiration when inventing their material. As Rosemond Tuve explains in *Elizabethan and Metaphysical Imagery: Renaissance Poetic and Twentieth-Century Critics*, the mind of medieval poets used the path prescribed by rhetoric: "writers [who] trained for years in finding matter for persuasive, demonstrative, expository, or disputative discourse, by the means of playing the mind down certain prescribed paths, do not forget this useful process when they turn to the 'finding' of ways to shape poetic subjects" (p. 310). Both a medieval poet and a classical orator kept hold of the images which penetrated into the nature of things; they would then reach for these images when inventing their "material".<sup>12</sup>

The *Rhetorica ad Herennium* divides the *topoi* of a person into three groups:

To External Circumstances belong such as can happen by chance, or by fortune, favourable or adverse: descent, education, wealth, kinds of power, titles to fame, citizenship, friendships, and the like, and their contraries. Physical Attributes are merits or defects bestowed upon the body by nature: agility, strength, beauty, health, and their contraries. Qualities of Character rest upon our judgement and thought: wisdom, justice, courage, temperance, and their contraries (p. 175).<sup>13</sup>

These can be used in an Epideictic speech as Proofs, to confirm a statement, or for Refutation.<sup>14</sup> The ornamentation figures that involve Description are Portrayal (*effictio*) and Character Delineation (*notatio*). The former describes the bodily features by which people can be recognized, and the latter the attributes of the character.<sup>15</sup> Cicero, in his *De inventione*, lists the attributes of persons that can be used for confirmation of one's argument: name, nature, manner of life, fortune, habit, feeling, interests, purposes, achievements, accidents, and speeches made.<sup>16</sup>

The classical ornamentation figures Vivid Description (*descriptio*) and Ocular Demonstration (*demonstratio*) are important for the medieval theory that deals with the

<sup>11</sup> Colby, p. 91. See also Lanham, p. 110; Cicero, *Topica*, II.7-8 (p. 387).

<sup>12</sup> Tuve, p. 286.

<sup>13</sup> *Rhetorica ad Herennium* III.vi.10-11.

<sup>14</sup> *Rhetorica ad Herennium* III.vi.11 (p. 175).

<sup>15</sup> *Rhetorica ad Herennium* IV.xlix-li.63 (pp. 387-395).

<sup>16</sup> *De inventione* I.xxiv-xxv (pp. 34-36, 71-75). For how to use these in arguments see *De inventione* II.ix-xi.28-37 (pp. 189-199).

Description of actions. Vivid Description exposes, in a clear and impressive manner, the consequences of an act, and Ocular Demonstration describes an event in such a way that "the business seems to be enacted and the subject to pass vividly before our eyes" (p. 405).<sup>17</sup> Ocular Demonstration focuses not only on the present event, but also includes the events that preceded, followed and accompanied it.<sup>18</sup> Furthermore, classical rhetoric examines actions when determining the guilt or innocence of a person. The *Rhetorica ad Herennium* recommends that a jury should consider such topics as the motive, place and time, circumstances before, during and after the crime, and subsequent behaviour.<sup>19</sup> In the *De inventione*, Cicero lists the following attributes of an action that may be used to support one's case: brief summary of the action, reason for it (by what means and for what purpose it was done), what happened before, during and after the deed, place, time, occasion (opportunity offered by time), manner (how and with what intention, if any, the act was committed), and facilities (conditions facilitating the act).<sup>20</sup>

According to Gallo, Horace applied the rhetorical *topoi* to poetry.<sup>21</sup> Horace teaches that a characteristic should be appropriate to a type of person (the examples focus on age, profession and nationality), and that well-known persons must be identified by their main attribute(s). If a new person is described, the character should be constant from scene to scene. Furthermore, Horace explains in more detail what attributes are suitable for the different ages of a man. Horace touches on the Description of actions only when he mentions that it may not be suitable to portray certain scenes.<sup>22</sup>

Matthew of Vendôme pays great attention to Description, because he believes that it is the main aspect of the skill of versification.<sup>23</sup> He elaborates on the topical approach of the classical theory, and offers a great number of examples describing persons and actions. Matthew first recommends that one should pay attention to the characteristics equivalent to the External Circumstances in the *Rhetorica ad Herennium*.<sup>24</sup> To provide examples, Matthew quotes from Horace.<sup>25</sup> In addition, Matthew recognizes two types of the

<sup>17</sup> *Rhetorica ad Herennium* IV.xxxix.51 (pp. 357-359), IV.lv.68 (citation).

<sup>18</sup> *Rhetorica ad Herennium* IV.lv.68 (pp. 405-409).

<sup>19</sup> *Rhetorica ad Herennium* II.ii.-viii.3-12 (pp. 63-79).

<sup>20</sup> *De inventione* I.xxvi-xxviii.37-43, II.xii-xiv.38-46 (pp. 75-83, 199-209).

<sup>21</sup> Gallo, *The Poetria nova*..., p. 180.

<sup>22</sup> *Ars poetica* vv. 114-127, 155-174, 179-188 (pp. 10-13).

<sup>23</sup> *Ars versificatoria* I.73 (p. 47); see also Parr, p. 46, n. 8.

<sup>24</sup> *Rhetorica ad Herennium* III.vi.10-11 (p. 175).

<sup>25</sup> *Ars versificatoria* I.42 (pp. 34-35); *Ars poetica* vv. 114-118 (pp. 10-11).

Description of people, the external ("bodily graces") and internal ("qualities of mind/spirit"), which respectively correspond to the Physical Attributes and the Qualities of Character in the *Rhetorica ad Herennium*. Subsequently, Matthew lists and explains eleven personal attributes.<sup>26</sup> These attributes are among those listed in the *Rhetorica ad Herennium*, but Matthew's summary is more similar to that in the *De inventione*.<sup>27</sup> Like the authors of the classical treatises, Matthew distinguishes between the Descriptions that commend people and those that disparage them.<sup>28</sup> The two most noted features of Matthew's theory of the Description of people are his top-to-toe Description,<sup>29</sup> and the adaptation of Horace's Description by a predominant trait. As Faral remarks, the latter leads to the medieval advice on typified Description, which fails to portray individuality.<sup>30</sup>

Matthew shows the judicial angle of the classical rhetoric by defining an action as "something done or spoken on the basis of which some man or some woman may, as it were, be accused of infamous behavior" (p. 54).<sup>31</sup> He lists nine attributes which describe an action: the gist, the cause,<sup>32</sup> the actions preceding, accompanying and following the action in question, the ease with which it was done (whether the deed was easy or hard to achieve), the quality of the action (in what manner the deed was achieved), the time, and the place.<sup>33</sup> The nine categories resemble those in the *De inventione*,<sup>34</sup> and to some extent correspond to the topics that, according to the *Rhetorica ad Herennium*, should be addressed during a judicial case. In the topic of time, Matthew includes the Description of the four seasons of a year, and in relation to place he describes a landscape.<sup>35</sup> Matthew returns to the Description of action in his chapter on the execution of material, and

<sup>26</sup> *Ars versificatoria* I.74-92 (pp. 47-54).

<sup>27</sup> Gallo, *The Poetria nova...*, p. 179, n. 100. The influence of *De inventione* on Matthew's Description of person is pointed out by Faral, pp. 75, 77-78. Galyon also refers Matthew's list to *De inventione* (*Ars versificatoria* I. 41; p. 34).

<sup>28</sup> *Ars versificatoria* I.59, 74 (pp. 45, 48).

<sup>29</sup> *Ars versificatoria* I.56-57 (pp. 43-44); Faral, pp. 80-81; Gallo, *The Poetria nova...*, pp. 182-187.

<sup>30</sup> *Ars versificatoria* I.64-71 (pp. 46-47); Faral, p. 79. For the types of male and female beauty, and an ugly human being in Arthurian romances see Colby, pp. 23-88, 99.

<sup>31</sup> *Ars versificatoria* I.93.

<sup>32</sup> According to Matthew, the cause of an action can be either due to the transitory emotions, or is rational (*Ars versificatoria* I.96-99; pp. 54-55). While such a division may seem to relate to a person's decision or impulse to commit the act, Matthew claims that it is dissociated from the person, but relates to the action itself (*Ars versificatoria* I.98-99; pp. 54-55). Matthew's "rational" examples relate to the purpose of the action, just as in *De inventione* (I.xxvi.37; p. 75). However, Cicero includes the impulsiveness and deliberative decisions under the "manner" in which the action was performed (*De inventione* I.xxvii.41; pp. 79-81).

<sup>33</sup> *Ars versificatoria* I.94-116 (pp. 55-61).

<sup>34</sup> Gallo, *The Poetria nova...*, p. 178; Faral, p. 82.

<sup>35</sup> *Ars versificatoria* I.107-108, 111 (pp. 58-60).



specifies that the steps of an action should follow straightforwardly and without interruptions. On this occasion, Matthew presents the usual course of love, consisting of seeing, desire, approach, conversation, blandishments and union.<sup>36</sup>

At the beginning of his discussion on Description, Matthew remarks that one must decide whether it is fitting to describe a person, or if it would be superfluous. He subsequently provides an example in which he advises that an important trait should be set against the background of related qualities, because in that way it is more understandable. In an example Matthew also explains that the exquisite beauty of a woman justifies even a god's falling in love.<sup>37</sup> Matthew then repeats his message about the appropriateness of Description in relation to actions. While on many occasions the details of time and place may be omitted, they may be useful for such purposes as creating a Contrast between the beauty of nature at springtime, and a lustful act.<sup>38</sup> According to Matthew, therefore, a Description should be included in a narrative whenever it elucidates the subject matter, and has a specific purpose.<sup>39</sup> However, neither Matthew nor Geoffrey of Vinsauf devote attention to the Description of animals and objects, even though these, too, may be of importance to the narrative.<sup>40</sup>

Geoffrey of Vinsauf lists Description among his amplification techniques, and his treatment of it is much less detailed than Matthew's. In the *Poetria nova*, he offers a poetic description of the technique:

Description, pregnant with words, follows as a seventh means of amplifying the work. But although the path of description is wide, let it also be wise, let it be both lengthy and lovely. See that the words with due ceremony are wedded to the subject. If description is to be the food and ample refreshment of the mind, avoid too curt a brevity as well as trite conventionality (p. 36).<sup>41</sup>

In both the *Poetria nova* and the *Documentum*, Geoffrey provides examples which include the Description of female beauty, attire, festivities and preparations for the

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<sup>36</sup> *Ars versificatoria* IV.13 (p. 103).

<sup>37</sup> *Ars versificatoria* I.38-40 (p. 34).

<sup>38</sup> *Ars versificatoria* I.110 (p. 59).

<sup>39</sup> Colby, p. 98.

<sup>40</sup> Matthew and Geoffrey only include animals and objects when these are attached to persons or scenes. Matthew, for instance, mentions a sword when describing Caesar in battle (*Ars versificatoria* I.51; pp. 37-38), Geoffrey's scene of preparation for a journey cannot avoid mentioning a ship (*Documentum* II.B.8, p. 47), and his scene of festivities remarks on various dishes (*Poetria nova* vv. 624-665, pp. 38-39).

<sup>41</sup> *Poetria nova* vv. 554-561.

departure of a ship. In addition, in the *Poetria* he refers to Sidonius Apollinaris's top-to-toe depiction of Theodoric, and in the *Documentum* he comments on Horace's theory about describing well-known persons by their main characteristics, and a man in accordance with his age.<sup>42</sup> Geoffrey also mentions the figures Portrayal and Character Delineation, which respectively describe the appearance and distinguishing marks of a person. The example of the latter, where Geoffrey describes a lazy person, shows that the figure is concerned with types.<sup>43</sup> Within his amplification technique Description, Geoffrey does not pay any special attention to actions. However, he does include Ocular Demonstration among his figures of ornamentation, and states that vivid revelation of an action can be "perfectly achieved by five means: if I show what precedes, what constitutes, and what follows the event itself, what circumstances attend it, and what consequences follow upon it" (p. 62).<sup>44</sup> These "means" clearly correspond to some attributes of an action recorded in the classical treatises and by Matthew of Vendôme. Furthermore, Geoffrey touches on the Description of an action in his advice on how to amplify the briefest material. He shows how a verb (a general action) can be expanded by specifying the person who performs it, and by determining the time and place.<sup>45</sup>

Alice M. Colby, in her study on the portrait in the twelfth-century French literature, points out the differences between the classical *topoi* and the Descriptions in Arthurian romances. While some of the *topoi* of a person correspond to the literary Descriptions, some elements common to literary works, such as clothing, armour, weapons and horses have no counterparts in the rhetorical treatises. Neither do the classical works consider the depiction of parts of the body. In relation to Matthew of Vendôme, Colby remarks that the majority of the types of people he describes (such as a pope, caesar, skilled speaker, roaming buffoon and noble matron) are different from the characters of the romances. The only similarity between the two lies in the Descriptions of beautiful women. Geoffrey of Vinsauf also offers a portrait of a beautiful woman, which in the *Poetria nova* includes her attire.<sup>46</sup>

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<sup>42</sup> *Documentum* II.C.138-139 (pp. 86-87). The Description of Theodoric was written between the fifth and sixth century, and an equivalent depiction is included in the *Song of Songs* (Gallo, *The Poetria nova...*, p. 183).

<sup>43</sup> *Poetria nova* vv. 1260-1264, 1366-1390 (pp. 62, 65-66). For more on Matthew's and Geoffrey's theory of Description see Gallo, *The Poetria nova...*, pp. 177-187, Faral, pp. 75-84 and Colby, pp. 89-103.

<sup>44</sup> *Poetria nova* vv. 1272-1275. For an example, see *Poetria nova* vv. 1434-1526 (p. 67).

<sup>45</sup> *Documentum* II.B.46-47 (p. 55).

<sup>46</sup> Colby, pp. 91-92; *Poetria nova* vv. 562-621 (pp. 36-38); *Documentum* II.B.3 (p. 46).

As demonstrated in Chapter One, lay narratives begin with Descriptions, usually portraying the protagonist. By presenting the protagonist's positive characteristics, such as prowess and beauty, the author makes the audience positively inclined towards the hero, and indicates the chivalric background of the story. Alternatively, the initial Description highlights an important theme, such as clothing in *Mantel* or storytelling in *Lecheor*.

The Descriptions at the beginning of *Tyolet* deserve closer attention because of their form and content. In accordance with the idea behind the story, the author separates the information about the protagonist from the passages on chivalry and armour. Tyolet is portrayed as a character who grows up with his mother in the forest, and has a marvellous ability to hunt animals by whistling.<sup>47</sup> Both of these pieces of information are important for the subsequent narrative: the isolation elucidates Tyolet's ignorance when it comes to chivalry, and the whistling plays a role during the main adventure. The author conveys the information about Tyolet's hunting ability not only by stating it, but also by portraying his actions. He describes a specific occasion when the mother sends Tyolet to catch an animal and he uses his whistling to attract a roebuck.<sup>48</sup> As the action confirms the earlier statement and repeats the information provided in it, such Description is related to the amplification technique Refining.

During the hunt, Tyolet gets a glimpse of chivalry. The protagonist's naivety enables the author to portray the knightly armour through an exchange consisting of questions and answers. Tyolet enquires about the individual pieces of equipment, such as the helmet, shield, hauberk and lance, and the knight provides explanations.<sup>49</sup> The Description of the appearance of a knight is accompanied by the knight's Definition of chivalric characteristics. He identifies a knight as a dreaded beast that captures and eats others, and that dwells in the woods as well as on open land.<sup>50</sup> The *Tyolet* author thus separates the Descriptions in accordance with the protagonist's learning about chivalry, that is, the idea around which the narrative evolves. Moreover, he presents two interesting forms of describing: through actions and a dialogue.

The Description in *Tyolet* brings about an example of Definition. On its own, the

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<sup>47</sup> *Tyolet* vv. 39-72.

<sup>48</sup> *Tyolet* vv. 67-70, 73-80, 98-104.

<sup>49</sup> *Tyolet* vv. 155-180.

<sup>50</sup> *Tyolet* vv. 139-144. For more on Definition see Chapter Four, pp. 200, 217.

Definition of the knight, the dreaded beast, corresponds to descriptions of the Definition figure both in the *Rhetorica ad Herennium* and in the *Poetria nova*.<sup>51</sup> It explains the subject in a brief and concise manner. However, Cicero, in his *Topica*, views Definition differently. He includes it among his sources of an argument, and divides it into two parts: Enumeration and classification by the "*species* that come under the *genus*" (p. 401).<sup>52</sup> Interestingly, the two perspectives of a knight in *Tyolet* correspond to the two parts of Cicero's Definition. While the Description of the equipment consists of an Enumeration, the depiction of the knight-beast seems to place the creature among other *species* of the *genus* "beast".

Description through actions is not unique to *Tyolet*. It also appears, for example, in the lay *Haveloc*, where it supports the statement of the protagonist's strength. The author mentions the strength of Haveloc when he is growing up, and returns to it when the protagonist arrives at Edelsi's court. As a youth, Haveloc can already wrestle and beat people much older than himself. At court, Edelsi appreciates Haveloc's strength because it makes him useful as a servant: he can lift amazing loads, bring firewood and carry water. Furthermore, it becomes a favourite pastime to make Haveloc wrestle in front of knights and servants with the strongest men around. The author elaborates on the topic, and includes such details as how even the ten strongest men are no match for Haveloc, and that he can lift greater burdens than twelve men.<sup>53</sup> The strength represents Haveloc's predominant trait, and its chief purpose in the narrative is to make him a convenient candidate for marriage to Argentille. Bound by the promise to Argentille's father, Edelsi must marry her to the strongest man. Because Edelsi wants to stay in power, he exploits the agreement by marrying the girl to Haveloc, his cook.<sup>54</sup> However, the marriage gains in significance later in the story, and has serious repercussions for Edelsi.

Description through questions and answers, which in *Tyolet* portrays the armour of the knight, also features in the lays *Conseil* and *Ignare*. In *Conseil*, the Description involves three knights who request the lady's love. When discussing the suitors, the worldly knight asks questions and the lady provides the Description in her answers. On the

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<sup>51</sup> *Rhetorica ad Herennium* IV.xxv.35 (p. 317); *Poetria nova* vv. 1153-1154 (p. 58).

<sup>52</sup> *Topica* v. 28. Murphy (*Rhetoric...* pp. 67-68, 109) notes that Cicero's *Topica* were mainly known during the Middle Ages through the version of Boethius.

<sup>53</sup> *Haveloc* vv. 153-158, 243-248, 263-282.

<sup>54</sup> *Haveloc* vv. 219-228, 321-382.

basis of the Descriptions, the worldly knight evaluates to what extent the suitors are fitting for love. The whole process is repeated three times. The first round mostly consists of the lady's triple Description, and the worldly knight's brief comments. In the second round, the lady interprets the attributes of the first two knights, but then, once the lady mentions boasting, the worldly knight takes over and develops the topic. The questions and answers resume with the third knight, who seems to be most suitable. The third round comprises the worldly knight's summary of the previous information: the first suitor must be refused because of his wickedness, the second because of his slandering, and the third is fitting for love because he is wise and honourable.<sup>55</sup> The three rounds of Descriptions, again, combine the technique with Refining. As in the rest of the conversation, the exchange about the suitors reveals the wisdom of the worldly knight. In fact, he so much resembles the most suitable suitor that the lady decides to give her love to him.

While in *Conseil* the Description concerns three suitors, in *Ignature* five ladies (out of twelve) collectively capture the attributes of one knight. After Renaut describes Ignature,<sup>56</sup> he embarks on an episode of confessions. Guided by the questions of the priestess, the ladies provide information about their lover in the form of five confessions, each portraying an aspect which makes Ignature the most excellent lover in the world. Only the glowing references they provide can explain why so many ladies love the same knight!<sup>57</sup> As in the previous cases, the dialogue restates the prior Descriptions. The Description recurs at the end of the narrative where the ladies praise the delight that *Ignature* had brought them, again, in the form of five out of the twelve laments that this delight is now no longer available.<sup>58</sup>

In the context of Description, *Ignature* contains a surprising feature. When Renaut brings his story to an end he unexpectedly turns his attention to his own beloved, and devotes an entire passage to her top-to-toe appearance.<sup>59</sup> This is the first mention of both the beloved and the chain that binds the author to her. Moreover, despite the fact that there are twelve female characters in the story, this is the only full Description of a lady. Besides the priestess, who seems to be more pro-active and is designated as proud, wisest and most

<sup>55</sup> *Conseil* vv. 34-122 (the first round), 123-173 (the second round), 194-217 (the third round).

<sup>56</sup> *Ignature* vv. 19-37, 44-64.

<sup>57</sup> *Ignature* vv. 101-199; for the game of confessions see vv. 65-100; for the ladies loving the same knight, vv. 200-205.

<sup>58</sup> *Ignature* vv. 588-608.

<sup>59</sup> *Ignature* vv. 629-656.

beautiful,<sup>60</sup> of the ladies who confess there are only fragmented glimpses, from which we learn about their rich dresses, beauty and pleasing nature.<sup>61</sup> The Description of the author's anonymous beloved, seems to symmetrically balance the only full male Description, that of Ignaure at the beginning of the story. As with the qualities of Ignaure, the beauty of the author's lady seems to represent the motivation for love.

The shift of a Description of a person from the beginning to the end of the narrative also appears in the lays *Conseil* and *Cor*. The author of *Conseil* amplifies the three typified Descriptions of knights at the beginning of his text, but focuses on the protagonist (the worldly knight) towards the end. He is identified only when the lady chooses him as a lover. The author then finally conveys that the knight is handsome, happy and joyful, wins prizes at tournaments, offers pleasant company, spends money with reason and keeps his love secret.<sup>62</sup> In *Cor*, the only couple who deserve a proper Description are Caradoc and his wife. Even though Biket names the men who attempt to drink from the horn, or defines them by their countries, he does not stop to describe them in more detail. The fact that he then spends about thirty lines on the qualities and appearance of Caradoc, and devotes eleven lines to Caradoc's beloved,<sup>63</sup> reveals their importance to the story. It is hardly surprising, therefore, that Caradoc is the only one who manages to drink from the horn without spilling the wine.

The authors of the lays included in this study are not very concerned about the deep psychology of love, especially when it comes to falling in love. A brief reference to the beauty of the object of desire is usually enough. As mentioned above, the link between beauty (or virtues) and love occurs in *Ignaure*, and it is also discernible in other lays, such as *Graelent* and *Tydorel*.<sup>64</sup> In *Guingamor*, too, the author captures the causality between love and beauty:

Contre une fenestre seoit;  
.I. rai de soleil li venoit  
El vis, que tout l'enluminoit  
Et bone color li donnoit.

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<sup>60</sup> *Ignaure* vv. 76-100, 207-222, 518-526 (the lady organizes the confessions, instigates the revenge and urges other ladies not to eat), and 72-75, 435.

<sup>61</sup> *Ignaure* vv. 101-103, 142-143, 160-163, 177-178.

<sup>62</sup> *Conseil* vv. 755-782, 785-807.

<sup>63</sup> *Cor* vv. 487-506 and 541-542 (Caradoc); 507-516 (origin and appearance of the beloved), 517-538 (the speech on loyalty demonstrating her character).

<sup>64</sup> *Graelent* vv. 229-234; *Tydorel* vv. 69-71.

Tant l'a la roïne esgardé  
 Que tout en change som pensé;  
 Por sa biauté, por sa franchise,  
 De l'amor de lui ert esprise. (vv. 47-54)

[He was sitting by a window;  
 A ray of sunlight fell  
 Upon his face, lighting it up  
 And giving him a fine colouring.  
 The queen gazed at him so long  
 That she completely changed her mind;  
 Because of his handsome features and noble air,  
 She was overcome with love for him. (p. 165)]

Guingamor is also soon to be moved by beauty, but unfortunately for the queen he falls in love with the otherworldly lady.<sup>65</sup>

In the context of Matthew of Vendôme's Description of love by stages, the best arranged succession is probably that in *Ombre*. If we accept the knight's dream vision of his beloved lady as the "seeing", then the narrative contains all the stages of seeing, desire, approach, conversation, blandishment and union.<sup>66</sup> Shot by the arrow of love, the knight has the lady before his eyes night and day, and suffers due to his longing for her. When he resolves to go to see her, he sets off with his companions and rides towards the castle. They hold a long conversation, during which the knight tries to persuade the lady that she should love him. His entreaties are unsuccessful, until he finally wins her over with a clever action, and the lovers find joy in each other's company.<sup>67</sup>

While in *Ombre* the process spans the entire narrative, in other lays the falling in love is reduced into smaller sections. In *Graelent*, for instance, the episode is shorter than a hundred lines.<sup>68</sup> Graelent observes the bathing maiden, and because he desires her he takes her clothes. They then have a conversation about returning the clothes, which he eventually agrees to do. Next, all Graelent's requests for love fail, until he wins the maiden over, and the subsequent declaration of love is reciprocal.<sup>69</sup>

In relation to Matthew's attributes of an action, certain lay narratives not only

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<sup>65</sup> *Guingamor* vv. 430-435.

<sup>66</sup> *Ars versificatoria* IV.13 (p. 103).

<sup>67</sup> *Ombre* vv. 140-211 (seeing, desire), 212-271 (approach), 272-545 (conversation), 546-907 (blandishment), 908-951 (union).

<sup>68</sup> *Graelent* vv. 220-315.

<sup>69</sup> *Graelent* vv. 225-226 (seeing), 229-238 (desire), 241-275 (conversation), 276-296 (blandishment), 297-312 (union).

present the cause of love, but also the actions following and accompanying it. The most common side effects of loving are the lovers' anxiety and restlessness, and, in the case of the unattainability of the beloved, despair. Among the lays subject to this study, the restlessness of love is best illustrated in *Ombre*, where the knight cannot find a remedy for his torment, constantly thinks of his beloved, wakes in tears and burns as though on fire.<sup>70</sup> Moreover, in *Aristote* love even moves the old teacher, who is normally happy to be surrounded by his books, and makes him drunk with desire.<sup>71</sup>

The despair of love that affects the health and the mental state of the knights is described in *Graelent* and *Desiré*: they both weaken and languish.<sup>72</sup> Graelent, for instance,

... moine grant dolor;  
Il n'a repos ne nuit ne jor.  
Quant s'amie ne puet avoir,  
Sa vie met en nonchaloir.  
Ançois que fust li anz passez,  
Est Graalant si adolez  
Que il n'a force ne vertu;  
Ce dient cil qui l'ont veü,  
Merveille est qu'il a tant duré. (vv. 539-547)

[...was greatly distressed;  
He had no rest day or night.  
Since he could not have his beloved,  
He lost all interest in life.  
Before the year had passed,  
He was so grief-stricken  
That he had neither strength nor power;  
Those who saw him said  
That it was astonishing that he had lasted so long. (pp. 399-401)]

The distress of unfulfilled love is also experienced by the queens in *Graelent* and *Guingamor*, who, after being rejected, respectively foster hate and fear.<sup>73</sup> Graelent's position at court worsens as a consequence of the queen's distress.

Finally, the happiness that lovers eventually enjoy by fulfilling love, is well depicted in *Ombre*, where the lovers

Molt se sont andui envoisié  
Sor le puis de tant comme il peurent.  
Des besiers dont il s'entrepeurent  
Va chascun la douçor au cuer.

<sup>70</sup> *Ombre* vv. 139-197.

<sup>71</sup> *Aristote* vv. 320-355.

<sup>72</sup> *Graelent* vv. 532-547; *Desiré* vv. 385-404.

<sup>73</sup> *Graelent* vv. 139-146, 147-150; *Guingamor* vv. 51-54, 121-126.



Lor bel oel n'en gietent pas puer  
*Lor partie*, cè est du mains!  
 De tel geu conme on fet des mains  
 Estoit ele dame et il mestre,  
 Fors de celui qui ne puet estre,  
 Dont il lor covendra molt bien. (vv. 942-951)

[They took as much pleasure as they could there by the well, and that was no mean measure. They regaled each other with kisses whose sweetness pierced them both to the heart, while their eyes did not disdain their share, to say the least of it. As for such play as lovers' hands contrive, both she and he were free to show their skill, except for what the occasion disallowed, and that in time would be well remedied. (p. 79)]

In accordance with Matthew's Description of an action, the authors of the lays often frame loving within the parameters of a time and place. As knights seeking love, Lorois (in *Trot*) and Ignaure are associated with the season of spring, April and May respectively. To convey the mood, the authors have Lorois ride through a meadow full of flowers, and picture Ignaure during the festival of spring and fertility, that requires carrying a May tree and dancing in the woods. Each knight is in some way attached to a nightingale, the symbol of love; while Lorois sets off to find one, Ignaure is compared to one.<sup>74</sup> The authors of *Aristote* and *Ombre* prefer to set their love scenes during warm summer days, so that the characters are comfortable in shirts and wear their hair loose. Flowery chaplets crown the heads of the riding knights, and in *Aristote* the image of flowers appears in connection with the lady's face, as well as decorating her and the surrounding garden.<sup>75</sup> Here, Henri d'Andeli not only mentions singing but even inserts the lyrics sung by the lady.<sup>76</sup> Whenever love concerns an otherworldly lady, the lover meets her in a forest, close to a spring or a stream that may be shaded by a tree.<sup>77</sup> Even when the lovers' first encounter occurs in a forest, the authors often refer to flowers. In *Guingamor*, the flowery element is again represented in the lady's face, and in *Desiré* fresh flowers surround the lady's bed.<sup>78</sup> In *Espine* and *Tydorel*, the female characters find love when falling asleep under a grafted fruit tree in the garden. In both lays, this location is associated with transportation to

<sup>74</sup> *Trot* vv. 25-26 (spring), 65-67 (flowers), 46 (nightingale); *Ignaure* vv. 28 (spring), 29-35 (festival of fertility), 37 (nightingale). For the custom of the May tree see Sir James George Frazer's *The Golden Bough: a Study in Magic and Religion* (pp. 158-178, esp. p. 158).

<sup>75</sup> *Aristote* vv. 281-287, 293-301 (weather and clothes), 282, 357-369 (flowers); *Ombre* vv. 284-285, 276-281 (weather and clothes), 288-289 (flowers).

<sup>76</sup> *Aristote* vv. 302-308, 359-364, 380-389.

<sup>77</sup> *Guingamor* vv. 422-426; *Graelent* vv. 217-219; *Desiré* vv. 141-142.

<sup>78</sup> *Guingamor* vv. 431-433; *Desiré* vv. 181.

another place/world to the vicinity of the lovers.<sup>79</sup> The time and place, together with the appearance of the lovers, thus work together to create an appropriate background for love.

In the lay *Trot*, the seasons and appearance of lovers have the purpose of persuading the audience to set their hearts towards loving. The author depicts two contrasting assemblies of ladies, the happy and the unfortunate. The amble of the happy ladies is so delightful that the audience must find it attractive. The warm sunshine evokes eternal summer, the ladies' hair is ornamented with ribbons and fragrant flowers, and they are content to wear only tunics. Their Spanish horses and cushioned saddles make the ride extremely comfortable, and they rejoice in the company of the lovers whom they chose.<sup>80</sup> The harsh trot of the unfortunate ladies, on the other hand, serves as a deterrent. Who would want to ride in the wintry weather of storms and snow, dressed only in a black tunic, with bare arms and legs? Moreover, due to their worn-out equipment and the lack of stirrups, the ride is most painful; the ladies are thrown up and down, and do not get a moment of peace. The state of the hundred men who follow them is no better.<sup>81</sup> The Description of seasons, together with details about ladies' clothes and equipment, is of a key importance in conveying the idea that while people would want to end up as the ambling ladies, they should do anything to avoid becoming like the unfortunate ladies.<sup>82</sup>

The two contrasting Descriptions are linked to the classical praise and blame. For a start, the two assemblies portray complete opposites, and incite a completely different reaction from the audience. In addition, in her speech, the single unfortunate lady praises and blames the causes of her and the happy ladies' current circumstances. She commends the appropriate loving of the happy ladies:

'Ce sont celes ki en lor vie  
On Amor loialment servie,  
Qui les amoient durement;  
Bien fisent son commandement.' (vv. 247-250)

['These are the women who in their life  
Have served Love loyally  
And who loved them passionately.  
They obeyed Love's commands fully.' (p. 505)]

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<sup>79</sup> *Espine* vv. 251-262; *Tydorel* vv. 23-35. For the discussion of the garden and the fruit tree in *Espine* and *Tydorel* see Burgess and Brook, pp. 318-319.

<sup>80</sup> *Trot* vv. 76-146; for a remark on eternal summer see v. 256.

<sup>81</sup> *Trot* vv. 147-200.

<sup>82</sup> For a discussion of the reaction that Descriptions provoke in the audience, and for some examples from Arthurian narratives, see Colby, pp. 99-100.

On the other hand, the lady denounces the "not loving" which results in suffering:

'Ce sont celes, ce sachiés b[ien],  
C'ainc por Amor ne fisent r[ien],  
Ne ainc ne daignierent a[mer]. ...  
A molt dure eure fumes nees  
Quant d'amor ne fumes privees;' (vv. 265-267, 275-276)

['They are those, I assure you,  
Who never did anything for Love,  
Nor did they ever deign to love. ...  
We were born at a very inauspicious hour  
When we were not made privy to love;'] (pp. 505, 507)]

Praise and blame can also be found in *Ignauze*, where the protagonist is repeatedly praised by the ladies, and the *losengier* becomes portrayed in the negative light of his cruelty and wrongdoing.<sup>83</sup> Likewise, in *Oiselet*, the bird's songs praise the goodness of the lovers, and harshly reproach the peasant.<sup>84</sup>

The Description of a place (as an attribute of an action) has an important position in *Guingamor*. Some episodes of this and other lays that involve a quest take place in a forest and require the crossing of a river.<sup>85</sup> Such a place usually indicates the hero's arrival at an otherworldly realm, where the main adventure will occur. The *Guingamor* author does not dwell on a lengthy Description of the forest, but indicates its strangeness through the refusal of the dogs to enter it, and repeatedly mentions it as a background for the knight's lengthy hunt.<sup>86</sup> After the knight crosses the perilous river and the meadow full of flowers, the author's main focus is on the splendid palace that Guingamor finds in the middle of the forest. Despite being in a hurry, the knight is compelled to stop and explore the seamless walls, silvery tower and the decorations of gold and precious stones. The palace—for the moment deserted—is later identified as the dwelling of the beautiful lady, and becomes a setting for entertainments (also described in detail).<sup>87</sup> In short, it is the marvel around which the story evolves. In addition, the author later describes the unkempt forest back in the earthly realm. As already noted in Chapter Two, the strange looking countryside of Guingamor's home kingdom has the purpose of confirming a three hundred-year time

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<sup>83</sup> *Ignauze* vv. 101-199, 588-608 (praise), 386-447 (esp. vv. 393-395, blame).

<sup>84</sup> *Oiselet* vv. 130-192.

<sup>85</sup> For the forest in *Guingamor* see Burgess and Brook, pp. 151-152; for the significance of the forest and water in *Tyolet*, pp. 101-103; for the ford in *Espine* see pp. 211-212. Graeent almost drowns in a perilous river when he attempts to cross it in order to follow the lady into her country (*Graeent* vv. 679-728).

<sup>86</sup> *Guingamor* vv. 285-421.

<sup>87</sup> *Guingamor* vv. 356-393, 503-532.

lapse. All three settings, the forest with the perilous river, the palace and the unkempt forest, support and colour the marvellous events that take place in the story.

However, Description does not always portray a marvellous setting. *Haveloc*, for example, depicts a real place. The author mentions the harbour of Grimsby, detailing its main business of fish and salt, and capturing historical information on how the town was established.<sup>88</sup> According to the lay, the deserted harbour was first inhabited by Grim and his family, and when Grim became known through selling salt, other country folk joined him. The town that grew around the market was consequently named after him.<sup>89</sup> Bell attributes the literary link between the character Grim and the naming of the town to the author of the lay.<sup>90</sup> Grimsby not only represents the place where the protagonist grew up, but it is the place where he must return to in order to learn his true name and therefore discover his origin.<sup>91</sup> The notion of a real place supports the veracity of the story.

The story behind the naming of Grimsby and Haveloc's name Cuaran is reminiscent of Matthew of Vendôme's instruction on topical invention from one's name. Matthew teaches that one may interpret a person's name so that it suggests something about his or her character.<sup>92</sup> Just as the author of *Haveloc* derives information from the place named Grimsby, he adopts Gaimar's explanation of why Haveloc used the name Cuaran while at Edelsi's court. Cuaran allegedly (but not in reality) means a "scullion" in the Breton language, and thus reflects Haveloc's job at court.<sup>93</sup> Interestingly, the author of *Haveloc* utilizes the name Cuaran while Haveloc remains unknowing of his true identity, which he later discovers along with his name.

Authors sometimes name characters after their attributes. In *Oiselet*, for instance, the protagonist is called a peasant (a *vilains*), and in *Ignaure* the author refers to the *losengier* as sly (a *lechiere*) and disloyal (*trahitres*).<sup>94</sup> Such names are used to describe typified characters, and are usually reserved for secondary characters, whose personality does not need to be further developed in order for them to fulfil their purpose in the story.

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<sup>88</sup> *Haveloc* vv. 137-138, 169-171, 792. Bell discusses the historical beginnings of Grimsby and its representation in *Haveloc* narratives in his introduction, pp. 26-28.

<sup>89</sup> *Haveloc* vv. 129-796.

<sup>90</sup> Bell, p. 28, n. 1.

<sup>91</sup> *Haveloc* vv. 145-160, 529-531, 557ff.

<sup>92</sup> *Ars versificatoria* I.78 (pp. 48-49).

<sup>93</sup> Bell, pp. 28, 33. Bell (p. 28) believes that the recurring notion of Grimsby was promoting the town.

<sup>94</sup> *Ignaure* vv. 386, 392 (*lechiere*), 390 (*trahitres*).

To a great extent, the personality of both secondary and primary characters in the lays is dictated by their narrative function. Still, the main characters can be more developed in accordance with the meaning of the story through a focus on predominant traits.<sup>95</sup> The lovers in *Conseil* and *Ombre*, for instance, not only have the attributes associated with a knight/lover, but respectively also demonstrate eloquence and wisdom. In *Aristote*, the old teacher's name alludes to the classical personality of scholarship and wisdom, but becomes inverted when set in the circumstances of love. Similar inversion of an established type is presented in the secondary character of the treacherous knight in *Tyolet*, who has the appearance of chivalric attributes, such as shiny armour, but his character has been altered to demonstrate the opposite of chivalric values.<sup>96</sup>

While in some lays adventures are attached to a specific place, in others they can be combined with, or depend on, certain animals and objects. The narratives of *Cor* and *Mantel*, for example, develop around the horn and mantle. For this reason, Biket devotes a considerable amount of space to describing them. In the Description of the magical garment in *Mantel*, the author is quick to reveal that the object identifies disloyal ladies who wear it. Another attribute of the mantle is how beautifully it is made, of rich samite and cleverly embroidered. The Description of the mantle's magic recurs when Kay describes its magic to the ladies, and when Caradoc discourages the last lady, Galeta, from wearing it.<sup>97</sup> While the author does not expand on the portrayal of the garment, he supports it with the depiction of the messenger who brings it. The top-to-toe image of the messenger displays how handsome he is, and concludes with a remark on his eloquence.<sup>98</sup> The Description represents the longest portrayal of a person in the story, despite the fact that the messenger is only a minor character. Clearly, the messenger's beauty is to be attached to the garment and, in a way, enhances its worth. In addition, however, the messenger also manipulates the course of the trials: he does not allow them to stop, and elucidates what impact the failure of the trials would have on the renown of the court.<sup>99</sup>

The Description of the horn in *Cor* is more elaborate than that of the mantle, and

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<sup>95</sup> Description through dominant traits is mentioned in *Ars versificatoria* I.44 (p. 35).

<sup>96</sup> Kelly ('The Art of Description' pp. 196-207) discusses the adaptation of stereotyped characters in accordance with the meaning of a narrative in relation to Chrétien de Troyes's romances. In comparison to the lays where the characters are mostly stereotyped, the personalities of Chrétien's characters are more complex.

<sup>97</sup> *Mantel* vv. 201-211, 253-258, 336-357, 803-818.

<sup>98</sup> *Mantel* vv. 127-137 (also 121-123).

<sup>99</sup> *Mantel* vv. 366-371, 608-613, 732-757.

consists of its appearance, information about how it was made by a fairy, and an explanation of the effects of its sound. The horn is made of ivory, decorated with precious stones, and hundreds of golden bells are attached to its golden ring. The effect of the bells is demonstrated on the assembled people, who lose the ability to move and speak.<sup>100</sup> Erickson notes the importance of the precious stones, and links them to the themes of the narrative. According to the Anglo-Norman lapidaries, beryl instigates love, sardonyx preserves virtue, and chalcedony protects its bearer (if he or she is chaste) from evil.<sup>101</sup> As the minuscule writing engraved in the gold rings informs the assembly, the horn is a device for testing loyalty.<sup>102</sup> This test of loyalty represents the main adventure of the story.

Besides the depiction of the horn, *Cor* contains a number of Descriptions as lists. Lists that feature in some lays are essentially composed of a series of restatements, and are clearly used for the purpose of amplification. Neither the *Rhetorica ad Herennium* nor the treatises of Matthew of Vendôme and Geoffrey of Vinsauf contain any advice regarding lists, although Enumeration does appear in Cicero's *Topica* as a part of Definition. At the beginning of *Cor*, the list of the knights who are present at the celebration amplifies the splendour of the event and the greatness of Arthur's court. The list of different kinds of wine that are served at the feast leads to the substance of the task, in which wine spills on the barons whose wives are not loyal. The list of knights who undergo the trial in *Cor* subsequently demonstrates the widespread lack of loyalty.<sup>103</sup> Among other lays, lists are employed in *Melion*, for the Description of the shields mounted on the side of the ship, and in *Graelent*, for the gifts that the knight receives from the lady.<sup>104</sup> While the shields convey Melion's closeness with his knightly companions, the gifts re-enforce the well-being resulting from the love relationship. In the lay *Conseil*, a lengthy list of countries conveys the delight of an imaginary knight who, after living in poverty, becomes the richest man on Earth.<sup>105</sup>

Occasionally, the authors of the lays present Descriptions of animals, often horses. While horses are commonly attached to the portrayal of a knight or lady, they may feature on their own when they have a special significance. In *Espine*, the author turns to the

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<sup>100</sup> *Cor* vv. 39-70, 75-99.

<sup>101</sup> See Erickson's edition, pp. 52-53.

<sup>102</sup> *Cor* vv. 227-256.

<sup>103</sup> *Cor* vv. 21-30 (knights at the celebration), 89-92 (wines), 415-440 (knights undergoing the trial).

<sup>104</sup> *Melion* vv. 351-357; *Graelent* vv. 372-410.

<sup>105</sup> *Conseil* vv. 576-599.

Description of a miraculous horse during a sequence of fights. In order to persuade the hero to stop fighting, one of the otherworldly knights points out that if killed, he would lose not only his renown and beloved, but also the marvellous horse.<sup>106</sup> The author's previous comments have already indicated that the horse is of an extraordinary nature because it has white and red ears.<sup>107</sup> Now, however, the otherworldly knight highlights the horse's magical qualities—it is swift and does not need to be fed. The knight also warns the hero against taking off the bridle, as the horse would be lost.<sup>108</sup> Upon their return to court, the horse then serves as a proof of the young knight's adventure and prowess.

In the lay *Oiselet*, the marvellous power underlying the story is derived from the bird, and is manifested by the garden. The author first amazes the audience with the paradisaical qualities of the garden, and then proceeds to the source of the marvels—the little bird. Both are captured in considerable detail, but without providing any specific information. The garden is filled with all sorts of plants that exude a healing fragrance, and the trees bear fruit all year round. This is possible because the garden was created by magic. The pine tree leaning above the spring is particularly important because twice a day the bird comes to sing there. The bird is smaller than other birds, but its song exceeds theirs, and is more delightful than the sound of musical instruments. Only then are the three marvels presented: the bird brings happiness, love, and its song keeps the garden alive.<sup>109</sup> Besides capturing the attention of the audience, the Description has several purposes. The full portrayal of the garden's beauty and power creates a sharp Contrast to its final destruction, and it also augments the importance of the bird as a source of delight. Furthermore, the Description of the bird introduces one of the main characters. While the peasant should probably be seen as the protagonist of the story, the bird's role is not too dissimilar from the purpose of the messenger in *Mantel*, as the bird controls the development of the narrative.

In accordance with Logan E. Whalen's study on the works of Marie de France, Descriptions present images through which the audience will remember the story and its meaning. Whalen explains the associative power of images, which is important both for the audience's remembering and for authorial invention, on the background of the rhetorical

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<sup>106</sup> *Espine* vv. 399-415.

<sup>107</sup> *Espine* vv. 309-311. On the colours of the horse see Burgess and Brook, p. 212.

<sup>108</sup> *Espine* vv. 416-426.

<sup>109</sup> *Oiselet* vv. 31-123.

tradition.<sup>110</sup> He recognizes two levels related to Marie's use of memory:

First, it is a tool that she herself implements in her capacity as poet to gather source material for her invention. This process may be evident in her narrative as she cites her sources, or it may be intimated through unspecified intertextual references to preexisting *materia*. Second, it is a construct that she hopes to situate in the minds of her audience by marking certain events with an extraordinary image. As a poet trained in the art of literary invention, she understands the value of a rich storehouse of memory to the creative process. By extension, one of her preoccupations as author is to generate narratives that are favorable to memory from the perspective of her audience. In other words, a close study of her texts points to Marie's plan to create a type of visual image in the mind's eye of her audience that will help them retain significant events or lessons of the story in the faculty of their memory (p. 23).

In view of the importance of Description for memory, Whalen notes Matthew's extensive treatment of Description, but remarks that his work and the treatises by Geoffrey of Vinsauf were written slightly after Marie composed her lays.<sup>111</sup> Nevertheless, Geoffrey's *Poetria nova* is relevant to Whalen's discussion because it includes a short section on memory, which states that a mind is more likely to remember what is delightful and pleasing than what is boring.<sup>112</sup>

In the context of the theory of remembering, Whalen observes that the images and Descriptions used by Marie de France are "are strategically intended to give substance to her thoughts, to create a visual representation no less significant than that of the written word" (p. 26). Whether the images consist of the vivid Description of a setting, an object, a work of art or an action, they capture some or all of the meaning of a lay, and leave an imprint in the minds of the audience. In a similar way that the painting on the wall in *Guigemar*, Tristan's stick in *Chievrefoil* or the violent scene of a severed nose in *Bisclavret* may bring to mind the themes of those lays,<sup>113</sup> the images in other Old French lays also promote the idea of their narratives. The author of *Oiselet*, for instance, relies on the marvellous garden; in *Guingamor* we wonder at the palace and witness the demise of the protagonist; the author of *Espine* employs the depiction of the otherworldly horse; and Robert Biket, in *Cor* and *Mantel*, captures the audience's imagination with the elaborate details and effects of the horn and the garment. These Descriptions are likely to be remembered by the audiences because they are greatly developed, and because they focus on unusual and amazing features. The images will later remind the audiences of the

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<sup>110</sup> Whalen, pp. 9-17.

<sup>111</sup> Whalen, pp. 47, 49.

<sup>112</sup> *Poetria nova* vv. 1969-2030 (pp. 87-89).

<sup>113</sup> Whalen, pp. 77-101 (77-82 for *Chievrefoil*, 93-101 for *Guigemar* and 101 for *Bisclavret*).



incidents of the story and its message, and so will facilitate their recollection in the future.

Matthew of Vendôme teaches that an action can be described through nine attributes: the gist, the cause, the actions preceding, accompanying and following the main action, the difficulty of the action, the manner in which it was achieved, the time and the place. Some of these attributes have already been discussed previously. As mentioned in Chapter One, for instance, a gist/brief summary of action occasionally appears in the lay prologues or epilogues.<sup>114</sup> The "cause" of action has been mentioned in relation to the development of love, which Matthew considers an action. In a number of lays, love is motivated by beauty. Furthermore, the search for the song of a nightingale, a symbol of love, motivates Lorois's journey into the forest in *Trot*. As other "causes" of actions, authors often provide reasons for why the characters did what they did. Tyolet, for instance, leaves the seclusion of the forest and joins Arthur's court to become a proper knight, *Desiré* stumbles across his future beloved on his way to visit the hermit, and the knight in *Ombre* sets off to conquer his beloved.<sup>115</sup> Also, the fear and anger of the queens in *Guingamor* and *Graelent* put the protagonists into an uncomfortable situation, and thus bring about their departure from court.<sup>116</sup>

As for the attributes of preceding, accompanying and following actions, they represent integral parts of lay plots, all of which follow the hero's activity in a chronological order. The "ease" (or difficulty) of performing an action refers to the effort of the hero in performing it, as in *Trot* where Lorois almost faints when observing the unfortunate ladies, or in *Tyolet* where the protagonist almost dies when fighting the lions after cutting off the stag's foot.<sup>117</sup> The "quality" of action encompasses the wit of the words delivered by both the lady in *Lecheor* and the little bird in *Oiselet*, the cleverness of the knight's actions in *Ombre*, and the strain of the physical struggle in *Espine*.<sup>118</sup>

All the attributes of an action can be exemplified by the episode of Guingamor eating three apples. The "gist" of this action is foreshadowed in the lady's interdiction, prohibiting the knight to eat when visiting the earthly realm. The "cause" of Guingamor's

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<sup>114</sup> See pp. 64, 75.

<sup>115</sup> *Tyolet* vv. 269ff.; *Desiré* vv. 124-134; *Ombre* vv. 204ff.

<sup>116</sup> *Guingamor* vv. 149ff.; *Graelent* vv. 147ff.

<sup>117</sup> *Trot* vv. 193-194; *Tyolet* vv. 477-488.

<sup>118</sup> *Lecheor* vv. 61-100; *Oiselet* vv. 338-398; *Ombre* vv. 876-907; *Espine* vv. 321-457.

eating of the three apples is quite natural; he is so overwhelmed with hunger that he cannot resist the fruit. Before approaching the tree, the knight parts with the charcoal-maker and begins the journey back to the other world. He sees and eats the apples. Afterwards, he becomes so feeble and decrepit that two beautiful maidens arrive to rescue him. As for the "ease", the knight has no difficulty going to the tree, picking some apples and eating them. He eats the apples without thinking about the consequences, which makes the "quality" of his action ill advised. The note on the time—it all occurred past nones, when the evening was approaching—has the purpose of explaining Guingamor's hunger. And the occurrence of an apple tree, which represents a part of the landscape, explains how the knight obtains apples in the middle of nowhere.<sup>119</sup>

Just as the actions in the lays proceed by the stages that are described by Matthew of Vendôme, the Descriptions included in the narratives correspond to Matthew's theory with their function. Whenever the authors of the lays provide details of people, objects, animals, landscape and/or seasons, the Description is important for the story. The Descriptions of persons either depict the main characters, the persons manipulating the development of the plot, or, in the case of the three knights in *Conseil* and the author's beloved in *Ignaure*, character types which help to elucidate an idea. Biket devotes a lot of attention to the Description of objects, specifically the mantle and horn, which represent the central marvels of the plot. Animals, or more specifically horses, which are customarily mentioned as a part of the Description of a person, sometimes feature on their own when they have a special significance. The Descriptions of landscapes are generally not of the essential importance to the stories, but have the purpose of supporting the occurrences and themes at hand. Landscape in combination with seasons, for instance, plays an important role in the theme of love. Some lay Descriptions to a great extent elaborate on the idea of praise and blame, creating the images that either attract or deter the audience. In such a way, the author of *Trot* influences the audience's idea of loving, and the little bird in *Oiselet* contrasts the peasant to the lovers. While the majority of Descriptions are placed at the beginning or in the first section of the narratives, their position may also be determined by the plot. The palace and unkempt forest in *Guingamor*, for example, feature in the middle and towards the end of the story, the successful participants of Biket's trials emerge

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<sup>119</sup> *Guingamor* vv. 567-569 (gist), 635-636 (cause), 631-632 (preceding actions), 641 (accompanying actions and the main action), 644-666 (following actions), 637-641 (ease), 642-643 (quality), 633-634 (time), 638 (place).

as last and are described near the end, and in *Ignature* the author situates a passage about his beloved before the epilogue. The authors may also demonstrate their cleverness by offsetting different Descriptions against each other, as in the double-view of the knight in *Tyolet*, or by demonstrating symmetry, as in the ladies' praise of their perfect lover in the beginning and end of *Ignature*.

## **Comparison**

Geoffrey divides his Comparison into Overt (*aperta*) and Hidden (*occulta*). The Overt Comparison is presented openly, and uses such words as more, less or equally. The Hidden Comparison is "engrafted" into the narrative without being introduced in an obvious way; rather it relies on metaphorical expression.<sup>120</sup> The amplification technique Comparison has an equivalent in the ornamentation figure *similitudo*. The purpose of the figure is to draw the point of resemblance from two things that are basically dissimilar.<sup>121</sup> Comparison is also related to Exemplification (*exemplum*) and Simile (*imago*), and to the method of Emphasis called Analogy. Exemplification involves something done or said in the past accompanied with the naming of the speaker or doer, and Analogy creates an allusion to a situation (whether from the past or elsewhere) from which one can draw a lesson.<sup>122</sup> The figure Simile compares two similar things through an appropriate image.<sup>123</sup>

The classical *Rhetorica ad Herennium* includes Comparison among the figures of thought, and divides it into four types dissimilar to Geoffrey's: Contrast, Negation, Detailed Parallel and Abridged Comparison. Contrast refers to two things that are unlike each other, and Negation considers things that are alike because they share a negative aspect. In Detailed Parallel the point of resemblance is vividly described for each of the two resembling things, and Abridged Comparison relates all the like elements of two things. The purpose of Comparison is to embellish, prove, clarify or vivify.<sup>124</sup> The

<sup>120</sup> *Poetria nova* vv. 241-263 (p. 25).

<sup>121</sup> *Poetria nova* vv. 1254-1255 (p. 61).

<sup>122</sup> For Exemplification see *Poetria nova* vv. 1255-1257 (p. 61) and *Rhetorica ad Herennium* IV.xlix.62 (pp. 383-385); for Analogy *Poetria nova* vv. 1563-1579 (pp. 71-72), *Rhetorica ad Herennium* IV.liv.67 (pp. 401-402), and Chapter Two, p. 100.

<sup>123</sup> *Poetria nova* vv. 1257-1259 (p. 61).

<sup>124</sup> *Rhetorica ad Herennium* IV.xlv-ylviii.59-61 (pp. 377-383).

*Rhetorica ad Herennium* adds that Simile is to be used for praise or censure.<sup>125</sup>

Although Geoffrey of Vinsauf never specifically discusses Contrast, he includes it as an argument from the contrary in his example of *chria*, a method of the amplification technique Refining. The question, "Is it better to injure the world by torpid sleep than to promote its interests by vigilant care?" (p. 64)<sup>126</sup> contains the comparative term "better than", which is indicative of Geoffrey's Overt Comparison. This suggests that Geoffrey's Comparison encompasses Contrast.

The majority of Geoffrey's Overt Comparisons are linked to Description. Overt Comparisons comprise the notions in *Tydorel* that the horse is as white as a flower, in *Graelent* that the hind is whiter than snow and the handmaidens are of equal beauty to the queen's, and in *Trot* that the happy ladies are running faster than one would gallop on a Spanish horse.<sup>127</sup> Other examples can be found in *Mantel*, where Kay remarks that in the morning the ladies had thought themselves to be purer than gold, in *Aristote* where the lady's front is purer than crystal, or in *Tyolet* where the lady surpasses lily and rose in beauty.<sup>128</sup> When comparing the little bird to other birds, the author of *Oiselet* gathers several Overt Comparisons, which follow each other:

Il estoit mendres d'un pinçon,  
Un poi graindre du roëtel,  
Si chantoit si bien et si bel  
Rossignol, melle ne mauvis  
Ne l'estornel, ce m'est avis,  
Chant d'aloë ne de kalandre  
N'est pas si plesant a entendre  
Comme li suens, bien le sachiez. (*Oiselet* vv. 80-87)

[It was smaller than a sparrow,  
Slightly bigger than a wren,  
It sang as well and as harmoniously  
As a nightingale, blackbird, thrush  
Or starling, in my opinion,  
The song of sky lark or calandra lark  
Isn't as pleasing to hear  
As his, be sure of that.]<sup>129</sup>

As the examples suggest, this kind of Comparison is fairly common, and although it often consists of a short comment, there are more extensive cases.

<sup>125</sup> *Rhetorica ad Herennium* IV.xlix.62 (p. 385).

<sup>126</sup> *Poetria nova* vv. 1335-1336.

<sup>127</sup> *Tydorel* v. 83; *Graelent* vv. 211-212, 657-658; *Trot* vv. 105-107.

<sup>128</sup> *Mantel* vv. 823-824; *Aristote* v. 198; *Tyolet* vv. 696-698.

<sup>129</sup> In the translation of the birds' names I follow Wolfgang's glossary.

*Oiselet* also contains a case of Overt Comparison that is not part of Description, but instead has the purpose of a proving the bird's point. In the story, the little bird makes the peasant believe that there is a precious stone hidden in its tiny body,<sup>130</sup> and then presents an argument against it:

... 'Chaitis vilains,  
Quant tu me tenis en tes mains,  
G'iere plus legiers d'un moisson,  
De mesenge, ne de pinçon;  
Ne pesoie pas demie once.' (vv. 371-375)

[... 'Wretched peasant,  
When you held me in your hands,  
I was lighter than a sparrow,  
Tomtit or a finch;  
I did not weigh half an ounce.']

Apparently, the peasant was foolish to believe in the precious stone because the weight of the bird makes the proposition impossible. Such a use of Comparison demonstrates the versatility of the device.

A wide range of Comparisons and related techniques appears in the lay *Ombre*. The narrative, for instance, includes Comparisons to such well-known literary characters as Gawain:

De maintes resemble au fil Lot,  
Gauvain, si conme nos dison;  
Mes je n'oi onques son non,  
Ne je ne sai se point en ot.  
Proesce et cortoisie l'ot  
Eslit a estre suen demainne. (vv. 60-65)

[In many respects he resembled the son of Lot, Gawain as we call him;  
but I never heard his name, nor do I know whether indeed he had one.  
Valour and courtesy had chosen him for their domain. (p. 65)]

While in this case the image of Gawain helps to elucidate the protagonist's chivalry, further on a reference to Tristan portrays his skill in games and sports.<sup>131</sup> Both examples are placed within the Description of the knight, which they consequently amplify. Another Comparison to Tristan is placed independently of the Description. It captures the knight's emotional state and highlights his circumstances: "'Si me sui mis en mer sanz mast / Por noier aussi con Tristans'" (vv. 456-457) ["[I] have now like Tristan put [myself] to sea

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<sup>130</sup> *Oiselet* vv. 344-361.

<sup>131</sup> *Ombre* vv. 104-105.

without a mast, to drown there" (p. 71)].<sup>132</sup> The Tristan examples clearly have the form of Overt Comparison, because they include the key expressions *plus que* and *aussi con*. The reference to Gawain, on the other hand, uses the expression *resemble*, which can be understood as "equal to".

Unlike in the previous example where the actions are performed by the speaker (the knight), in the following citation Tristan is the doer, and so the reference to him is used within the figure Exemplification:

Si li fist en tens et en lieu  
Sentir son pooir et sa force,  
C'onques Tristans, qui fu a force  
Tonduz comme fox por Yseut,  
N'ot le tierz d'ahan quë il eut  
De si qu'il en ot sa pais faite. (vv. 122-127)

[she gave him so sharp a taste of her sovereign might that that same Tristan, who, for Yseult's sake, had himself shorn as a madman, did not suffer a third of the trials he endured before he finally made his peace with her. (p. 66)]<sup>133</sup>

As the *Rhetorica ad Herennium* states and the above illustration shows, Exemplification is used with the same motive as Comparison.<sup>134</sup>

In addition, the *Ombre* narrative contains metaphorical references to significant places and events. The amorous knight, for instance, decides that he would rather become a monk in Cîteaux than take the ring back.<sup>135</sup> Apparently, the idea of living in the harsh conditions of Cistercian monks is more appealing to the knight than life without his beloved.<sup>136</sup> Earlier on, appalled at his seemingly rude behaviour, the knight's riding companions warn him that if the lady knew of his offence, he would be better to be

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<sup>132</sup> Cooper (p. 257) finds a parallel to this episode in Tristan's sea journey after he becomes wounded by Morholt. See also Bédier's *Le roman de Tristan par Thomas; poème du XIIe siècle*, pp. 92-97.

<sup>133</sup> Cooper points out two Tristan episodes that evolve around his shaven head. The first occurs in the *Folie Berne*, "which specifically reports that lovesick Tristan shaved his head for the purpose of posing as a madman in an effort to see Yseut". The second appears in an anterior textual version of Eilhart; while in this version Tristan shaves his head because of a battle wound, his nephew suggests that he uses his baldness as a disguise, in order to get closer to Yseut (p. 256).

<sup>134</sup> *Rhetorica ad Herennium* IV.xlix.62 (pp. 383- 385).

<sup>135</sup> *Ombre* vv. 668-669.

<sup>136</sup> Established in 1098 at Cîteaux, the Cistercian order grew in popularity until it had five hundred daughter houses by the end of the thirteenth century. "The Cistercian monks sought to revive the simple, austere life of the early Benedictines. Their houses were unheated, even in the chill of north-European winters; their diet was limited to black bread, water, and a few stewed vegetables; they were forbidden to speak except when it was absolutely essential" (Hollister, pp. 192-193).

captured by the Turks and carried off to Cairo.<sup>137</sup> The Comparison to the imprisonment implies a very severe punishment. In his immediate reply, the knight continues with the Comparison but changes the meaning. He uses Hidden Comparison to create a parallel between the lady's castle and Saladin's prison,<sup>138</sup> and indicates that he would be bound to remain in the building by the force of love. The Comparisons in *Ombre* work together to indicate the force of the knight's feelings towards the lady in the castle.

A further case of Hidden Comparison is situated at the end of *Ombre*, where the lady refers to the fateful action of Adam:

'Onques mes, devant ne après,  
N'avint, puis que Adams mort la pome,  
Si bele cortoisie a home;' (vv. 918-920)

[ 'Never in any age since Adam bit into the apple has a man lit on so  
exquisite a gesture;' (p. 79)]

The allusion to Adam may be disguised as a marker of time, but is, in fact, used to determine the high level of the knight's courtliness. Cooper explains that the verses allude to Creation, Temptation and the Fall of Man, as well as adapt the biblical character to the situation at hand.<sup>139</sup> The allusion thus

reinterpret[s] Adam's eating of the forbidden fruit as a courtly gesture, inspired by Eve's temptation of him and his loving obedience of her will. In so saying, the lady "justifies" her own "fall" in the lovemaking to follow, suggesting that the extreme courtliness of the knight's gesture ennoble their love and requires her in turn to be courtly enough to grant her favor (and Jean's patron to grant the poet his) (p. 259).

Jean Renart, therefore, greatly exploits the technique of Comparison to amplify the Description and circumstances of the protagonist, and to highlight the quality of the protagonist's final act.

Although Hidden Comparisons are not often employed by the authors of the lays, another example features in the narrative of *Aristote*, where Henri d'Andeli links successful narrating to the pleasing taste of fruit and spices:

<sup>137</sup> *Ombre* vv. 234-243. For a remark on the imprisonment by the Turks see the next footnote.

<sup>138</sup> *Ombre* vv. 250-251. Saladin, a member of the Kurdish-Turkish military class, expanded his power from Egypt from 1174 till his death in 1193 (Lev, p. 105; Phillips, p. 202). He gained heroic status after taking Jerusalem from the Christians in 1187 (Phillips, p. 203). In the custom of the day, captured knights could expect imprisonment until such a time as a suitable ransom was paid.

<sup>139</sup> Cooper, p. 259.

Ne vilain mot n'i reprendrai  
 En oeuvre n'en dit que ge face,  
 Quar vilanie si desface  
 Tote riens et tolt sa saveur; ...  
 Ainz dirai, de droit essanplaire,  
 Chose qui puist valoir et plaire.  
 C'ert en leu de fruit et d'espece. (vv. 50-53, 57-59)

[Nor shall I employ any base words  
 In the writing or an account that I might make,  
 Because baseness destroys  
 Everything and takes away its flavour; ...  
 Rather, I shall say straightforwardly,  
 Something that may be worthy and pleasing.  
 It will be in place of fruit and spices.]

The author combines the two dissimilar things in order to provide an elucidating illustration.

Besides Hidden Comparison, *Aristote* also exemplifies Simile. In fact, the illustration of the "grazing beast", through which Henri d'Andeli portrays that a man in love is like a beast, represents the central image on which the lay is built. Henri refers to the image several times, and offers one detailed Description of it. The teacher *Aristote* first introduces the image, and establishes its meaning, when reproaching his king Alexandre for spending too much time with his beloved and ignoring his knights:

'Rois,' fait Aristotes ses maistre,  
 'Si vos porra on mener paistre  
 Ausi com une beste en pré!  
 Trop avez le sens destanpré  
 Quant por une pucele estrange  
 Voz cuers si malement se change  
 Qu'on n'i puet mesure trover.' (vv. 165-171)

['King', said Aristote, his teacher,  
 'If one could put you to pasture  
 Like a beast in the meadow!  
 Your wits are all disordered  
 When for the sake of one foreign maiden  
 Your heart is so badly altered  
 That there is no moderation there.']

The main adventure of the lay arrives when the old teacher gives in to love himself, and allows a beautiful girl to ride on his back:

Bien fait Amors d'un viel rados  
 Puis que Nature le semont  
 Quant tot le meillor clerc du mont  
 Fait comme roncin enseler  
 Et puis a quatre piez aler  
 Tot chatonant par desor l'erbe. ...  
 La damoisele fait monter



Sor son dos, et puis si la porte. (vv. 447-452, 455-456).

[Love thoroughly rendered an old man childish  
Since Nature requires it,  
Since the best scholar in the world  
Acts like a saddled pack horse  
And then goes about on all fours  
Revelling in the grass. ...  
He had the maiden climb  
On his back, and then thus bore her off.]

Alexandre, who observes the scene from the tower cannot help but amplify the irony of the situation:

'Mestre', ce dist li rois, 'que vaut-ce?  
Je voi bien que on vos chevauche.  
Comment estes vos forsenez,  
Qui en tel point estes menez?  
Vos me feïstes l'autre foiz  
De li veoir si grant desfoiz!  
Et or vos a mis en tel point  
Qu'il n'a en vos de raison point,  
Ainz vos metez a loi de beste.' (vv. 468-476)<sup>140</sup>

['Master', said the king, 'what is this about?  
I see clearly that you are being ridden.  
Are you out of your mind,  
Who has brought you to this state?  
You gave me stern instructions,  
The other day about seeing her!  
And now she has brought you to this state  
Where there is no reason in you,  
And you are reduced to a mere beast.']

In this way, Henri d'Andeli not only transforms the Simile into an enacted scene, but also uses it to convey the truth about the overwhelming power of love. The Simile also plays a role in the lesson that people should not criticize others for what they do themselves.<sup>141</sup> The Simile and its portrayal, therefore, are in the core of the *Aristote* narrative because without them there would be no adventure, no lesson and no underlying idea.

*Conseil* makes use of multiple Overt and Hidden Comparisons. The text on several occasions employs such comparative expressions of Overt Comparison as "more" and "just as/equal to". The author claims, for instance, that felons are more ready to blacken love than a sparrow hawk is ready to fly,<sup>142</sup> or that lovers must protect love:

'Mes tout ausi comme li esche  
A mestier au feu alumer

<sup>140</sup> The adjustment to the quotation marks is mine.

<sup>141</sup> *Aristote* vv. 477-502, 534-579, 516-533. For more on this lesson see Chapters One and Seven, pp. 53, 331.

<sup>142</sup> *Conseil* vv. 232-235.

En la forest ou en la mer,  
 A li celers auoec l'amor,  
 Qui veut auoir ioie et honor;  
 Autrement n'en puet on ioir.' (vv. 136-141)

['But just as a match  
 Has the task of lighting fire  
 In the woods or on the sea,  
 One is to hide love,  
 Whoever wants to have joy and honour;  
 Otherwise one cannot find joy in it.']

Another comparative image develops the theme of secrecy, and likens the existence of concealed love to falling dew:

'Tout autressi con la rousee  
 Monte a larron deseure l'arbre  
 Et el moustier deseure le marbre  
 Ou ne puet plouoir ne venter:  
 Tout autressi doit trespasser  
 La bone amor entre la gent  
 Qu'on ne s'en parcoiue noient;  
 Quar puis qu'amors est aparcute,  
 Est ele trahie et decute.' (vv. 150-158)

['Just like the dew  
 Falls on a thief beneath the tree  
 And on the marble in a church  
 Where it cannot rain and be windy:  
 In the same way must pass  
 True love among people  
 So that no one notices it in any way;  
 Because once love is noticed,  
 It is betrayed and deceived.']

What is interesting about the examples of the match and falling dew, is that such dissimilar images are used to amplify the theme of love's concealment.

Even the Hyperbolic Comparison relating to the delight that comes from love is built on (the lack of) equality. In order to convey that no worldly joy can take residence in the heart where love dwells ("Nule ioie ne s'apartient / Au cuer qui fine amor maintient" (vv. 659-660)), the author depicts the delight generated by possessions. The delight is amplified through a lengthy Description of the possessions, and through the Contrast of a poor man who suddenly becomes rich.<sup>143</sup> Subsequently, the author juxtaposes this delight to the joy of love, and argues that the latter is superior: nothing can buy perpetual life and love, and so nothing is as precious as the delight of a beloved.<sup>144</sup> Because the author strives

<sup>143</sup> *Conseil* vv. 576-637 (lengthy Description, including the mention of delight and the lack of worries in vv. 623-636), 567-575 (Contrast).

<sup>144</sup> *Conseil* vv. 637-660.

to show the difference between the two delights, he uses the method of Contrast. The image of the delight derived from possessions serves to amplify the joy which comes from love, and thus presents love as something that should be desired.

The following illustrative image represents an Overt Comparison through which the eloquent knight portrays the effects of unfulfilled yearning:

'Dame qui maine tel vsage,  
Resamble le faucon ramage  
Qui est de dure afetison,' (vv. 437-439)

['A lady who maintains such a life,  
Resembles a wild falcon,  
Of feral conduct,']

The reason for such claim, and the details concerning the likeness, are provided in the subsequent verses. In contrast to a well-natured falcon that is kept fat, the wretched one is kept on a short leash, so that it cannot become haughty. As a result, it is affected by frost from which it may die. In the same way, a suffering soul kills itself because it has no pleasure or comfort: "'Ainsi s'ocist la demalaire, / Qu'en l(u)i n'a deduit ne solas"' (vv. 452-453).

The Overt Comparisons in *Conseil* are accompanied by multiple metaphorical (Hidden) Comparisons. The author employs Hidden Comparison when he further develops the theme of unfulfilled yearning and portrays desiring ladies as planting a garden without fruit: "'...ia ior n'en auront deduit: / Celes plantent iardin sanz fruit"' (vv. 435-436). Moreover, a combination of metaphorical images is attached to the lady's loss of youth (again as a consequence of vain expectations) if she repents too late:

'Si vient trop tart au repentir,  
Qu'ele s'en va puis que nonne est,  
Et si vessel sont au port prest,  
Et si voile sont ia drecie,  
Qu'a sa iouente a pris congie;  
Ses cheuaus l'en porte sanz frain.  
Trahie ont cele li demain  
Et li respit et li atente.  
Lors met du tout en tout s'entente  
A sa iouente retenir.  
Mes Nature ne puet mentir  
Qui l'en maine plus que le pas,  
Et li cheuaus n'est mie las  
Qui mout tost l'en porte au passage.' (vv. 470-483)

['It is now too late to repent

For she departs now that it is the hour of nones  
 And the ships are ready in the harbour,  
 And the sails are already hoisted,  
 Because she has parted from her youthfulness;  
 Her horses carry her away from it aimlessly.  
 The future, the delays and the expectations  
 Have betrayed her.  
 And the delays and the expectations.  
 Now she puts all her effort  
 Into retaining her youthfulness.  
 But Nature cannot lie,  
 Which takes her away faster than a walking pace,  
 And the horse is not tired in the least,  
 Which takes her very quickly to the passage.']

The metaphorical images of a ship crossing the seas and a wildly running horse thus parallel the passing of an unhappy life.

While the previous example warns against vain hopes, the following Hidden Comparison teaches that everyone must keep themselves from slandering others:

'Nous n'en deurions pas mesdire,  
 Que tuit auons mestier de mire  
 Por garir du mal qui nous tient,  
 C'est de volente qui nous vient  
 De dire outrage et vilonie.' (vv. 309-313)

['We need not slander them because of it,  
 As we all have the task of a doctor  
 To heal the ill that has hold of us,  
 It is from desire which comes upon us  
 To say outrageous and malicious things.']

The verses to some extent merge the two images, instead of simply placing them side by side as in the previous examples.

The various ways of comparing one thing to another enable the author of *Conseil* to describe scenes which would otherwise be out of place. The whole dialogue between the knight and the lady is set inside a palace, and is framed by Christmas festivities. The illustrative images, however, give the author the opportunity to step outside the scene. His Overt and Hidden Comparisons depict sparrow-hawks and falcons, as well as venture into a forest, a garden and the high seas. Among the more elaborate scenes are a robber sleeping under a tree and a monastery shaded by a rock. The external images thus compensate for the lack of the physical adventure, and enliven the narrative.

While the above examples follow the Comparison categories of Geoffrey of

Vinsauf, examples can also be derived in accordance with the classical categories. The classical Detailed Parallel, for example, is well illustrated in *Oiselet*, in the Comparison of the little bird to different kinds of other birds.<sup>145</sup> Abridged Comparison, on the other hand, is exemplified in *Ombre*. In the following citation, Renart juxtaposes the pain of love to physical pain:

'Or m'a Amors en tel point pris  
 Qu'ele veut que son pooir sache,  
 C'onques vilains cui barbiers sache  
 Lez denz ne fu si angoisseus.' (vv. 158-161)

[Now Love has got me where she would have me feel the brunt of her power, for there was never a churl having his teeth drawn by the barber who was in such agony as this.' (p. 66)]

In this way, the author draws a resemblance between two dissimilar things: love and tooth-pulling. Another example of the method appears in those verses of *Ombre* that put side by side the idea of captivity by Turks, and the potential punishment the knight might receive if the lady learns about how he insulted her.<sup>146</sup> *Ombre* also contains an example of the Comparison through Negation, when the author says that it is equally impossible to make two neighbouring fingers to be of the same length, as to turn a wretched person into an honourable one.<sup>147</sup>

The authors of the lays do not usually define one thing by contrasting it to another, as in the classical Contrast, but they do employ contrasting images for emphasis. In *Guingamor*, for instance, the author contrasts the excitement of the king and the hunters to highlight the downcast mood of the protagonist:

Molt ot le jor bien exploitié,  
 Si compaignon sont tuit hetié.  
 Après mengier joent et rient,  
 Lor aventures s'entredient,  
 Chascuns parole de son fet,  
 Qui ot failli, qui ot bien tret.  
 Guingamor n'i ot pas esté,  
 Molt l'en a durement pesé;  
 En pais se tint, mot ne sonna, (vv. 139-147)

[He had had a very successful day,  
 His companions were all merry.  
 After the meal they jested and laughed,  
 Telling each other of their exploits,  
 Each speaking of how he had done,

<sup>145</sup> *Oiselet* vv. 80-87.

<sup>146</sup> *Ombre* vv. 240-243.

<sup>147</sup> *Ombre* vv. 16-19. Note that this passage also exemplifies Analogy; see p. 101.

Whether he missed or shot well.  
Guingamor had not been with them,  
A fact which weighed upon him heavily;  
He remained silent and spoke not a word, (p. 169)]

Another Contrast, that with the beautiful weather, amplifies Guingamor's desperation during the hunt:

Molt est dole[n]z et esgarez.  
Li tens fu clers et li jors biaux,  
De toutes parz ot les oissiaus,  
Mes il n'i entendoit noient; (vv. 332-335)

[He was very sad and bewildered.  
The weather was clear and the day beautiful,  
On all sides he heard the birds,  
But paid them no heed. (p. 177)]

In both examples, Guingamor is so enclosed in his own despair that he neither notices nor can be affected by the happy company or pleasant surroundings. The Contrast thus reveals the high degree of the protagonist's distress.

The Contrast in *Tyolet* is placed in the prologue and juxtaposes the knights of the past to their contemporary counterparts. Even though today knights are still worthy, says the author, they are nothing like the great men who used to be the companions of King Arthur.<sup>148</sup> In this way, the author sets up the ideal representation of the past that forms the background of the story.

Similar Contrast between the past and the present appears in *Conseil*, where the knight points out the lack of joy and the overwhelming presence of suffering:

'Nous sommes tuit si plain d'enuie  
Que le siecle en auons perdu,  
Si qu'il n'a pooir ne vertu,  
Ainz sont tuit ale a noient  
Joie, solaz, tornoiement.  
Dame, tuit li bien sont changie  
Et tuit li mal sont essaucie  
Et enracine et repris.' (vv. 314-321)

['We are all so full of suffering  
That we have lost the world thereby,  
And thus there is no strength or virtue,  
Rather, everything, joy, comfort  
Amusements, are reduced to nothing.  
Lady, everything good is transformed  
And everything bad is glorified

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<sup>148</sup> *Tyolet* vv. 6-16.

And established and adopted.']

The verses juxtapose the declining virtues and happiness of the past to the increasing vices and suffering of the present. The memory of good things leads to a heightened perception of the present suffering.

Comparison is a common narrative device within lay texts, which appears in multiple forms, but most often as Overt Comparison. The authors are more likely to compare things directly than to carefully engraft the narrative with embellishing metaphorical expressions as described in Geoffrey's Hidden Comparison. A great range of Comparisons features in *Ombre*, and is, together with the related figures, also employed in the lay *Conseil*, where the images enrich the narrative and take it beyond the confinements of the hall of festivities. The purpose of medieval Comparison is the same as that of its classical counterpart, which embellishes, proves, clarifies or vivifies. Simile, on the other hand, has the purpose more to praise or censure, as in *Aristote* where it condemns the teacher's behaviour. In general, however, the authors of the lays employ the methods that compare or contrast two things to develop Descriptions, to provide Proofs, and to offer illustrations that elucidate an idea.

### ***Opposition***

Another of Geoffrey of Vinsauf's amplification techniques is Opposition. Geoffrey describes Opposition by explaining that "any statement at all may assume two forms: one form makes a positive assertion, the other negates its opposite. The two modes harmonize in a single meaning; and thus two streams of sound flow forth, each flowing along with the other" (pp. 39-40).<sup>149</sup> Gallo points out that an example of Opposition is given by Matthew of Vendôme as unjustifiable repetition, and that there may be a connection between Opposition and the figure Reasoning by Contraries (*contrarium*). In the Reasoning by Contraries, two opposite statements are used to prove each other.<sup>150</sup>

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<sup>149</sup> *Poetria nova* vv. 669-672. Opposition differs from the figure Antithesis (*contentio*) in which the contraries meet (*Rhetorica ad Herennium* IV.xv.21, IV.vlv.58 (pp. 283, 377); *Poetria nova* vv. 1103-1105, 1253-1254, 1345-1349 (pp. 56, 61, 64-65); *Ars versificatoria* III.25-27 (pp. 93-94)).

<sup>150</sup> Gallo, *The Poetria nova...*, pp. 187-188; for Matthew of Vendôme's Opposition see *Ars versificatoria* IV.10 (p. 102); for the Reasoning by Contraries, *Rhetorica ad Herennium* IV.25 (pp. 293-295); *Poetria nova* vv. 1125-1126 (p. 57).

Opposition in the narrative lays occupies no more than one or two lines. In *Tydorel*, for instance, the author uses two opposite statements to emphasize that the protagonist never sleeps, "Onques des eulz ne someilla, / Ne ne dormi, tot jors veilla" (vv. 179-180) ["He never closed his eyes and slept; / He never slept, he was always awake" (p. 333)]. The narrative of *Trot* includes statements that Lorois's horse was not dying of hunger but was well looked after, and that the unfortunate ladies did not wear shoes and had bare feet.<sup>151</sup> Similarly, in *Lecheor* the author underlines that his lay is still loved and not hated, and the author of *Espine* specifies that the children were permitted everything and nothing was forbidden to them.<sup>152</sup> The knight in *Desiré*, after meeting his beloved, distributes many gifts and does not shrink from any generous deed.<sup>153</sup> The Opposition in *Melion* conveys that Arthur did not bring many people to Ireland because he only brought twenty knights, that the wolf was always with the king and could not be separated from him, and that after completing their business, Arthur's company did not delay any longer but mounted and rode away.<sup>154</sup> Opposition, therefore, is often employed by the authors of the lays to amplify an idea on a small scale.

### ***Personification***

According to Geoffrey in the *Poetria nova* and the *Documentum*, the purpose of Personification is to "Give power of speech to that which has in itself no such power – let poetic license confer a tongue" (p. 32),<sup>155</sup> and the technique may be used in a serious manner, or to produce a comical effect.<sup>156</sup> Personification is also included among the figures of thought in the *Rhetorica ad Herennium*. The figure comprises not only the ability of an absent person or a mute thing to express itself in words, but also the ability to behave in accordance with its character.<sup>157</sup> Personification thus resembles the figure Dialogue (*sermocinatio*), through which persons are attributed words according to their

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<sup>151</sup> *Trot* vv. 52-53, 177-178.

<sup>152</sup> *Lecheor* vv. 115-116; *Espine* vv. 39-40.

<sup>153</sup> *Desiré* vv. 259-260.

<sup>154</sup> *Melion* vv. 344-345, 442-444, 465-466.

<sup>155</sup> *Poetria nova* vv. 462-463; *Documentum* II.B.22 (p. 50). For more on Personification and its examples see *Poetria nova* vv. 461-526 (pp. 32-35).

<sup>156</sup> *Poetria nova* vv. 513-514 (p. 34).

<sup>157</sup> *Rhetorica ad Herennium* IV.iii.66 (pp. 399-401).



characteristics.<sup>158</sup> However, the authors of the lays included in this study almost never use the amplification technique Personification.

A narrative that does make use of Geoffrey's Personification is *Oiselet*, where the little bird is endowed with logical reasoning and the power of speech. Both abilities are displayed in the lengthy conversation between the bird and the peasant.<sup>159</sup> Without the power of speech, the author could not develop the direct speeches which amplify the *Oiselet* narrative. Because the verbal exchanges are essential for the narrative, so is the bird's ability to express itself.

In the lay *Melion* occurs a situation where an animal cannot speak and the audience must rely on the author's reports as to what the creature does, feels and thinks. Because the author describes the wolf's thinking process, which is in accordance with its human characteristics, he employs Personification in the classical sense of the term. Shortly after Melion's transformation into a wolf, the author states that the animal still has the reason and memory of a man. It is subsequently made clear that some of Melion's actions are motivated by reason: the wolf, for instance, waits until evening to board the ship, hides after boarding it, manipulates other wolves into obeying its will, ingeniously escapes being captured, and formulates a plan to approach Arthur.<sup>160</sup> Its human characteristics contrast its savage nature, which results from the instability of love, while the human characteristics seem linked to chivalry and Arthur. The author thus juxtaposes the effects of feudal protection and the instability of love. The animal's power to think and behave in accordance with reason, therefore, is closely linked to, and so amplifies, the idea behind the story.

### ***Apostrophe***

While Personification endows non-speaking things with speech, Apostrophe directs speech at them; alternatively, a person may direct the words to himself or herself. In the *Documentum*, Geoffrey explains that in Apostrophe "we direct our conversation to

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<sup>158</sup> *Rhetorica ad Herennium* IV.iii.65 (pp. 395-399), figure; IV.xliii.55 (pp. 367-369), under Refining; *Poetria nova* vv. 1265-1266, 1391-1402 (p. 62).

<sup>159</sup> *Oiselet* vv. 213-398.

<sup>160</sup> *Melion* vv. 217-218, 220-228, 269-272, 319-322, 395-400.

ourselves or to some other thing animate or inanimate" (p. 50).<sup>161</sup> In the *Poetria nova*, Apostrophe focuses on a rebuke, an emotional outburst, a complaint, or an attack at boasters, and is supposed to both amplify and adorn the material.<sup>162</sup> The *Documentum* lists four kinds of Apostrophe. In the first, Exclamation (*exclamatio*), "we exclaim from sorrow or some other cause" (p. 50).<sup>163</sup> The second kind is based on the repetition of the same word, Reduplication (*conduplicatio*), for such reasons as sorrow, love and indignation.<sup>164</sup> The third kind is Hypophora (*subjectio*), which occurs when "we ask of something whether it can or cannot be so, and afterwards we bring in the reason that it can or cannot be so" (p. 51). The method consists of a system of questions and answers containing a reason, and finishes with a conclusion. In the example, Hypophora is used to determine one's guilt. Geoffrey addresses Adam, inquires whether after committing the Sin he can escape God's wrath, and concludes that the punishment of humankind is unavoidable.<sup>165</sup> The fourth kind of Apostrophe employs Indecision (*dubitatio*), in which "we do not know which of two or more things we wish to speak about". In the example, Geoffrey contemplates how to address someone:

You who bring to me, Oh man... By what name I should  
Call you, I know not: if I speak most basely, it will not be fair;  
If I call you crime, it is less; I don't know if you are more  
Shameful or more unworthy. This is nothing to me, nor is that  
a crime (p. 51).<sup>166</sup>

Unlike Geoffrey's theory, the *Rhetorica ad Herennium* only recognizes one form of Apostrophe, equivalent to Geoffrey's first kind. However, the treatise lists the other three kinds described by Geoffrey as Figures of Diction. The classical Apostrophe (*exclamatio*) is caused by grief or anger, and is addressed to a man, city, place or object. Through the classical figure Reduplication one or more words are repeated for amplification or Appeal to Pity. The classical Hypophora inquires into the preparation of the opponent's defence, and by pointed questions highlights the opponent's guilt. Also, in Hypophora a speaker may ask about what alternative courses of action he could have taken and his answers then show that the path he chose was correct. The classical Indecision, like Geoffrey's, consists

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<sup>161</sup> *Documentum* II.B.25-26.

<sup>162</sup> *Poetria nova* vv. 264-460 (pp. 25-32).

<sup>163</sup> *Documentum* II.B.25.

<sup>164</sup> *Documentum* II.B.26 (pp. 50-51). Parr calls *conduplicatio* "Word-Repetition".

<sup>165</sup> *Documentum* II.B.27 (p. 51); this section includes the citation. Parr calls *subjectio* "Self-Answer".

<sup>166</sup> *Documentum* II.B.28 (p. 51); this section includes both citations. Parr calls *dubitatio* "Hesitation". This study does not discuss the method Indecision because it is not used in the lays.

of deciding which one of two expressions should be used.<sup>167</sup> In general, although categorized differently, the classical methods correspond to Geoffrey's definitions of the various forms of Apostrophe.

The Apostrophe technique most commonly used by the authors of the lays is Exclamation. A brief emotional speech where the protagonist reproaches himself for wrongful actions occurs, for example, in the narrative of *Guingamor*, where the knight calls himself a fool for spending too much time by looking at the palace.<sup>168</sup> A distressed Apostrophe is also uttered by the youth *Espine* who is no longer allowed to see his beloved because he acted heedlessly.<sup>169</sup> The lay *Conseil* contains a lament presented by an imaginary lady who deplores unfulfilled yearning:

'Lasse! Mar acointai la bee  
Qui m'a trahie et avuglee,  
Mar vi onques mon grant orgueil!  
Quar n'ai riens de quanques ie vueil!  
Onques ne soi que ioie fu!  
Or voudroie estre arse en .I. fu!' (vv. 487-492)

['Alas! Woe unto me that I knew such yearning  
That betrayed and blinded me,  
Woe unto me that ever I felt such a pride!  
Because I have nothing that I want!  
I never knew what joy was!  
Now I would like to be consumed in a fire!']

A similar outburst of self-pity constitutes a part of the unfortunate lady's speech in *Trot*, admonishing herself for the loveless life she has led.<sup>170</sup> The Exclamation in the lay *Ombre* represents a typical portrayal of the overwhelming force of love. After admitting that he has never loved, the knight confesses that he now knows how unrequited love feels. The emotion overcame him unexpectedly, and he must suffer its agony which is worse than any other pain. By speaking to himself, the knight reveals to the audience that he is fully in the power of the emotion. The next section captures the knight's emotional tumult: the knight pictures the torment of solitude, as well as imagines the greatest bliss in the arms of the lady.<sup>171</sup>

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<sup>167</sup> For Apostrophe, see *Rhetorica ad Herennium* IV.xv.22 (pp. 283-285); for Reduplication, IV.xxviii.38 (p. 325); for Hypophora, IV.xxiii-xxiv.33-34 (pp. 311-315); for Indecision, IV.xxix.40 (p. 329).

<sup>168</sup> *Guingamor* vv. 402-408.

<sup>169</sup> *Espine* vv. 119-124.

<sup>170</sup> *Trot* vv. 270-276.

<sup>171</sup> *Ombre* vv. 152-161, 166-183.

The narrative of *Aristote* contains an Exclamation, but also presents a reproach to boasters. After Alexandre is rebuked for his love relationship, he plunges into a contemplation:

'Ha', fet il, 'com a grant meschief  
Velt tote ma gent que ge vive!  
Mes maistres velt que ge estrive  
Vers ce qui enz el cuer me gist!  
Tant me destraint, tant me sogist  
Autrui grez que m'en tieng por fol.  
Quant por autrui vouloir m'afol,  
C'est grant folie, ce me sanble.  
Mes maistres et mi home ensanble  
Ne sentent pas ce que ge sent,  
Et se ge plus a ax m'asent,  
Tot ai perdu, ce m'est avis.  
Vielt Amors vive par devis?  
Nenil, mais a sa volenté.' (vv. 200-213)<sup>172</sup>

['All my people', he said, 'want me to live  
A life of complete misery!  
My teacher wants me to fight against  
That which lies in my heart!  
The desire for someone else puts me in such anguish and pain  
That I feel I am going mad because of it.  
It seems madness to me to drive myself witless  
To fulfil the wishes of others.  
Both my teacher and my men  
Do not feel what I feel,  
And if I give any more of myself to them,  
I will have lost everything, I think.  
Is love willing to live by rules?  
Not at all, but [it will live] according to its own wishes.']

The contemplation is clearly driven by Alexandre's despair, and thus represents the Exclamation type of Apostrophe. A similar lament is later uttered by Aristote. The self-addressed speech portrays Aristote's inner struggle, and captures the teacher's shift from wisdom to love.<sup>173</sup>

In an Exclamation situated in his prologue, Henri d'Andeli addresses all wretched people, whom he reproaches for their sins:

'Gent felonesse et poi cortoise,  
Por quoi metez vos sor autrui  
Vostre mesdit et vostre anui?  
Trop a ci povre escusement!  
Vos pechiez dous foiz mortelment:  
L'uns est de mesdire entremetre  
Et li autres rest de sus metre

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<sup>172</sup> The alterations in the quotation marks are mine.

<sup>173</sup> *Aristote* vv. 326-354.

Vostre mesdit vo vilonie.' (vv. 20-27)

['You evil and nasty people,  
Why do you assail others  
With your slanders and your spite?  
There is hardly an excuse for it!  
You are committing two deadly sins:  
One is to engage in slander  
And the other lies in accusing [others]  
Of your slander and your crimes.']

Like other authors, Henri uses his prologue to express his dislike for the human vice of slander, and criticizes the ill-meaning people who are likely to attack his work.

The example from Henri's prologue illustrates a speech directed outside the person of the speaker. Other such speeches can be found, for instance, in the lay *Oiselet*. The Apostrophe in the song to the peasant is addressed not to a living being, but to various parts of the garden. The little bird compels the garden to become ugly:

'Et car lai ton corre, riviere!  
Donjon, periz; meson, car chiez!  
Matisiez, flors; herbes, sechiez!  
Arbres, car lessiez le porter!' (vv. 174-177)

['Leave your course, river!  
Tower, perish! Manor, fall down!  
Wither, flowers; grass, turn dry!  
Trees, stop bearing (leaves)!']

The bird's call to the garden springs from his indignation at the peasant's baseness and destructive nature.

In *Desiré*, the protagonist's lament that follows his confession to the hermit is motivated by sorrow. Desiré addresses both his absent beloved and himself in order to grasp what he did wrong and why she does not come to him:

'Bele amie', fet Dessirrez,  
'Ou estes vos quant ne venez?  
Estes vos coroucie a moi?  
Morir m'estuet se ne vos voi.  
Vostre anelet m'avez tolu,  
Bien sai que par vos l'ai perdu.  
Jamés n'avré [joie] ne hait;  
Hai las! chaitif! qu'ai je mesfait?  
Ja vos ain ge sor toute rien;  
Certes ne fetes mie bien.  
Li hermites me confessa;  
Onques de vos n'i mesparla.  
De mes pechiez li quis pardon;  
Se je n'ai fet (a)utre reson,

Bele, ne vos en corouciez,  
 Ma penitance m'enchargez.  
 Ce que li hermites me dit,  
 Et les junes que il aprist,  
 A vostre plaisir les lairai,  
 Et vos commandementz ferai.' (vv. 345-364)

['Fair one', said Desiré,  
 'Where are you when you do not come?  
 Are you angry with me?  
 I shall have to die if I don't see you.  
 You have taken your ring from me;  
 I know well that I have lost it because of you.  
 I shall never again have joy or pleasure;  
 Alas, unhappy one, what have I done wrong?  
 I love you above all things;  
 You are certainly not acting properly.  
 The hermit gave me confession;  
 He never spoke ill of you.  
 I asked for pardon from him for my sins;  
 If I have not done anything unreasonable,  
 Fair one, do not get angry,  
 Impose my penance on me.  
 What the hermit told me  
 And the fasting in which he instructed me,  
 At your pleasure I shall abandon them  
 And do your bidding.' (pp. 57-59)]

The verses carry elements of Hypophora because they deal with the issue of guilt, and because they are composed of questions and answers. The first question and answer consists of Desiré's inquiry into the absence of his beloved and the recognition that the absence is caused by the lady herself. In the second question and answer, the protagonist ponders about his guilt. In the end, he invites the lady to impose a penance on him, and promises to abandon the hermit's bidding.

Although the authors of the lays employ Reduplication (the repetition of the same word), they rarely use this repetition to incite an emotion. The straightforward repetition of the expression *dames* in *Mantel*, for example, has the purpose of capturing the ladies' attention, but lacks emotional colouring. Kay simply repeats the expression at the beginning of his address to the ladies, and then explains what the task will entail.<sup>174</sup> Rather than using Reduplication for its emotional effect, the authors of the lays play with words in order to amplify a certain topic, and to demonstrate their skill.<sup>175</sup> Nevertheless, some of the word repetition in Aristote's Apostrophe on love could perhaps be attached to the emotion of the speech. The teacher, for instance, repeats expressions in his comments on learning

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<sup>174</sup> *Mantel* vv. 343-354.

<sup>175</sup> For more on Reduplication see Chapter Five, pp. 235-237.

and unlearning: "'S'ai en aprenant desapris. / Desapris ai en aprenant'" (vv. 346-347) ["So while learning of love I have not studied, / And I have not studied while learning about it"]. The verbal expression thus highlights the absurdity of the unlearning while learning to love, and captures the teacher's astonishment at the process. Earlier on, Aristote is similarly taken aback by his own contemplation to give in to love: "'Si me metroie en sa merci. / Comment? Si m'i metroie donques?"' (vv. 328-329) ["I would thus put myself at its mercy. / What? I would surrender myself to it?"].<sup>176</sup>

On the whole, therefore, the lay narratives rarely turn to the emotional Reduplication or to Hypophora, but contain multiple examples of the Apostrophe method Exclamation. In some cases, the characters may present emotional outbursts because they recognize their actions have been foolish, or because they are influenced by the emotions of love, sorrow or despair. The main purpose of this type of Apostrophe is to capture and amplify the emotional state of the characters, and to incite the pity and sympathy of the audience. Alternatively, as in the little bird's call to the garden or Henri d'Andeli's attack at slanderers, the speakers are affected by anger. Such forms of Apostrophe amplify the speaker's attitude, and provoke the indignation of the audience.

### ***Periphrasis***

Geoffrey of Vinsauf presents the amplification technique Periphrasis as a method of circling the subject rather than moving towards it in a direct manner. The method lengthens the expression and slows down the pace, and is based on a noun, a verb or a combination of the two.<sup>177</sup> To exemplify Periphrasis, Geoffrey notes how Virgil turned a potentially short statement "I will describe Aeneas" into:

Arms and the man I sing who, as an exile of fate,  
From the coasts of Troy, came first to Italy and the  
Lavinian shores (p. 47).

Matthew of Vendôme regards Periphrasis as one of four methods of creating changes in meanings and words. According to him, the trope may be executed in two ways: either the bare truth is embellished with ornamentation, or roundabout statements water down the

<sup>176</sup> On the wordplay in Aristote's Apostrophe see also Chapter Five, p. 242.

<sup>177</sup> *Poetria nova* vv. 226-240 (p. 24); *Documentum* II.B.11-16 (pp. 47-48).

foulness of an idea. Matthew uses the former to embellish the image of a daybreak, and the latter to speak of sexual intercourse in decent terms.<sup>178</sup> In the *Rhetorica ad Herennium* Periphrasis is presented as a trope used to express a simple idea through a roundabout statement. Its example, "The foresight of Scipio crushed the power of Carthage", replaces the simple "Scipio" and "Carthage" with slightly more elaborate constructions.<sup>179</sup>

Several lays contain Periphrasis that replaces a noun with its two contrasting components. When referring to all people, for instance, author of *Trot* informs us that there is no wise man or fool on earth who could withstand the trot of the unfortunate ladies.<sup>180</sup> Similarly, the knight in *Conseil* teaches the lady of the necessity to be kind to fools and sages.<sup>181</sup> At another place in *Conseil*, the knight uses the same formula to express that he can say nothing good on the subject of slanderers. In his words, "'De ceus ne vous sai ie conter / Bon commencer ne bone fin'" (vv. 236-237) ["About them I cannot tell you / Good beginning or good end"]. Amplification created by this form of Periphrasis is very limited, and has no impact on the surrounding narrative.

As in the example of Matthew of Vendôme, some authors of the lays employed Periphrasis to subtly approach a touchy subject. The author of *Espervier*, for instance, avoids a direct reference to adultery by saying that "Tel chose qu'avoir n'i deüst" (v. 52), "There was something that should not be". In the same manner, the author of *Desiré* depicts the interaction of lovers: after the lady grants her love, the knight "fet de li con de s'amie" (v. 224), "did to her what he would do to his beloved" (p. 51). Moreover, Periphrasis can be employed not only to avoid direct statements about lovemaking, but also in talk about love. Since it would be inappropriate for a lady of high rank to directly declare love, the queen announces to Guingamor: "'Amer pouez molt hautement'" (v. 74) ["You can find love at a very high level"] (p. 165). The indirect approach is supported by the subsequent verses, where the queen speaks about herself in the third person, and thus thinly disguises the identity of the desiring lady.<sup>182</sup> The author of *Conseil* chose an indirect statement in his comment: "...ie ne sai point, / Certes, en fames se bien non" (vv. 348-349) ["...I know nothing at all / Indeed, about women if not good"], perhaps because he felt that

<sup>178</sup> *Ars versificatoria* IV.21 (p. 105)

<sup>179</sup> *Rhetorica ad Herennium* IV.xxxii.44 (p. 337). In the *Documentum*, Geoffrey uses almost an identical example for his abbreviation technique Emphasis (*Documentum* II.B.33; p. 52).

<sup>180</sup> *Trot* vv. 163-164.

<sup>181</sup> *Conseil* vv. 341-342.

<sup>182</sup> *Guingamor* vv. 76-79.



if stated directly, the words would sound insincere.

Periphrasis also occurs in Descriptions, where authors may portray attributes through characters' actions. In *Mantel*, for instance, the author never states that the king and the queen are generous, but conveys their generosity through the rich gifts to the lords and the ladies.<sup>183</sup> In *Ombre*, Jean Renart inserts several periphrastic statements in the Description of the knight. Instead of calling his protagonist courtly, he chooses an allegorical image and conveys that Prowess and Courtliness chose him for their domain. In saying that the knight was tough when he had his helmet on his head, Renart avoids the word "fight" by illustrating what the knight would wear when prepared for battle. The hero's chivalric prowess is implied in the note that he would like to have two Mondays (and so two tournaments) a week, and his cleverness in the remark that he does not wear his summer robe in winter.<sup>184</sup>

After describing the knight, Renart embarks on a periphrastic portrayal of the knight's falling in love. As in many other courtly narratives, the image of Love is embedded within feudal imagery, with Love as the lord holding sovereign power. Instead of saying that the knight has never loved, for example, the author expands the verb to say that the knight has never acknowledged himself as Love's vassal, nor paid her her dues.<sup>185</sup> Furthermore, the falling in love is embellished through the *topos* of the love arrow. The knight thus does not "fall in love", but Love "[shoots] her shaft into his breast right up to the feathers, implanting in his heart the radiant beauty and sweet name of a certain lady" (p. 66).<sup>186</sup>

A number of examples of Periphrasis can be found in the same text, in the words of the lady, which exploit proverbial expressions. Appalled by the knight's proposition of love, the lady indicates that his past efforts have not impressed her in the least, and she will not begin to love him. In her words, he would have been better employed catching pigeons.<sup>187</sup> In reaction to his presumptuous demands, the lady then advises that "A man

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<sup>183</sup> *Mantel* vv. 26-61.

<sup>184</sup> *Ombre* vv. 64-65 (Prowess and Courtliness), 84-85 (has helmet on his head), 90-91 (two Mondays), 94-95 (no summer robe in winter); Orr, p. 34, n. 90, 91 (note on two Mondays).

<sup>185</sup> *Ombre* vv. 118-119 (paraphrase of the text is based on the translation of Matarasso, p. 66).

<sup>186</sup> *Ombre* vv. 128-131.

<sup>187</sup> *Ombre* vv. 438-439 (paraphrase of the text is based on the translation of Matarasso, p. 71).

should beware of counting his chickens before they are hatched" (p. 66).<sup>188</sup> Furthermore, on another occasion the lady accuses the knight of blindsiding her:

'Vos me savriez ja molt bien  
Par parole par mi l'oeil trere  
La plume, et ce c'on ne doit fere  
Fere a entendre, par verté!' (vv. 384-387)

[Upon my honour, you would know just how to throw the dust in my eyes with clever speeches and get me to do what ought not to be done!'  
(p. 70)]<sup>189</sup>

Two interesting cases of Periphrasis feature in the lays *Tyolet* and *Lecheor*. Gawain's angry speech in *Tyolet* may contain a straightforward accusation that the treacherous knight has acted wrongly and he is lying, but when it comes to describing the deplorable actions, Gawain's expression becomes less direct. After presenting the accusation, Gawain starts referring to a non-specific "third person", and gives several general examples of base deeds:

'Molt fet au chevalier grant honte  
Qui d'autrui fet se velt loer  
Et autrui mantel afuler  
Et d'autrui bouzon velt bien trere  
Et loer soi d'autrui afere  
Et par autrui main velt joster  
Et hors du buisson velt trainer  
Le serpent qui tant est cremu.' (vv. 598-605)

[It is a matter of great shame for the knight  
Who tries to boast of another's deed,  
To don another's cloak,  
To draw another's crossbow,  
To boast of another's achievement,  
To joust through another's hand,  
And to drag out of the bushes  
The serpent which is so dreaded.' (p. 135)]

The examples of base actions, and the final metaphorical allusion to Adam and Eve's disloyalty to God, together portray the dreadful vices of treason and deceit. In an indirect way, the periphrastic lines thus capture the substance of the treacherous knight's crime. The section also has the tone of an Apostrophe in that it attacks base people, and incites the blame of the audience.

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<sup>188</sup> *Ombre* vv. 446-447.

<sup>189</sup> Paradoxically, many of the examples in the last three paragraphs coincide with Implication, which Geoffrey lists among his abbreviation techniques.

Unlike the frustrated words of Gawain, the speech of the lady in *Lecheor* is stripped of emotional colouring, and, in a way, recalls a riddle. One by one, the lady displays the areas of knightly refinement and prowess positively affected by the unidentified source, and moves closer to the noun in question:

'Molt oi ces chevaliers parler  
 De tornoier et de joster,  
 D'aventures, de drueries,  
 Et de requerre lor (lor) amies;  
 D'icelui ne tienent nul plet  
 Por qui li grant bien sont tuit fet.  
 Par cui sont li bon chevalier?  
 Por qoi aiment a tornoier?  
 Por qui s'atornent li danzel?  
 Por qui se vestent de novel?  
 Por qui envoient lor aneaus,  
 Lor treceors et lor joiaus?  
 Por qui sont franc et debonere?  
 Por qoi se gardent de mal fere?  
 Por qoi aiment le donoier,  
 Et l'acoler et l'embracier?  
 Savez [vos] i nule achoison,  
 Fors sol por une chose non?  
 Ja n'avra nus tant donoïé,  
 Ne biau parlé ne biau proïé,  
 Ainz qu'il s'em puisse departir,  
 A ce ne veille revertir.  
 D'ice viennent les granz douçors,  
 Por coi sont fetes les honors;  
 Maint homme i sont si amendé  
 Et mis em pris et em bonté,  
 Qui ne vausissent .I. bouton,  
 Se par l'entente du con non.' (vv. 63-90)

[I hear these knights talking a great deal  
 Of tournaments and jousts,  
 Of adventures and love,  
 And of entreaties addressed to their beloveds;  
 They never mention the reason  
 For which all these great deeds are done.  
 How is it that these knights are brave?  
 For what reason do they enjoy tourneying?  
 For whom do these young men dress so well?  
 For whom do they put on new clothes?  
 For whom do they send gifts of their rings,  
 Their ribbons and their jewels?  
 For whom are they courtly and noble?  
 For what reason do they refrain from doing harm?  
 For what reason do they enjoy dalliance  
 And kissing and embracing?  
 Do you know of any explanation  
 Apart from one single thing?  
 None of them will ever have dallied so much,  
 Or uttered enough fine words or entreaties,  
 That, before he can take his leave,  
 He does not wish to come back to this.  
 From this come the great benefits

For which all honourable deeds are performed.  
Many men have been greatly improved by it,  
And increased their fame and reputation,  
Who would not have been worth a button  
Were it not for their thoughts of the cunt.' (p. 295)]

Even though the speech concludes with a statement of the noun, the passage preceding the revelation constitutes a Periphrasis. In listing the positive attributes drawn from the source, the composition of the speech also recalls a Description that consists of a list of constitutive elements.

In the narrative lays, Periphrasis is an amplification technique which can either affect one or two lines, or an entire passage. Because the method elaborates on a noun, verb or both, it avoids directly stating the topic at hand. It may be formed by listing the constitutive elements of a thing, as when a reference to all people involves the wise and foolish, or when characters describe something by giving multiple examples. Furthermore, to create Periphrasis, authors either invent an image or turn to established proverbial images, such as those of "Love's arrow" or "dust in one's eyes". Because Periphrasis often uses roundabout words to describe something rather than directly stating it, the technique is linked to Implication. Periphrasis either offers a subtle way of talking about a touchy subject, or, in the majority of cases, amplifies or elucidates a certain idea.

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Within the lays, the techniques of Description, Comparison, Personification and Apostrophe are used for a specific purpose, because they either illustrate or explain a particular topic, or are linked to the main adventure or underlying idea of the lay. Furthermore, Comparisons are occasionally used to provide a proof, and Apostrophe offers a means to incite pity, sympathy, or indignation. Emotional reaction can be achieved also by using Description. Opposition and Periphrasis often add no important information in their brief form, but their importance increases when they are expanded over a greater number of lines. The techniques of Description, Comparison and Opposition often rely on the concepts of praise and blame, whether because they involve or exploit contrary ideas, or because they aim to produce the reaction of desire, admiration, rejection or loathing. The techniques are occasionally used in relation to the overall structure, as with the Descriptions in *Ignauere*, which are symmetrically situated at the beginning and end, or the

Simile in *Aristote* which represents the central image of an *exemplum*. The authors of the lays were apparently aware of the techniques described in the treatises and used them to amplify their narratives, whether on a small or large scale.

## Chapter Four: Digression and Refining

Two amplification techniques that remain to be discussed are Digression and Refining. To some extent, these involve the techniques analyzed in the previous chapter. Both Digression and Refining can incorporate Description and Comparison, and Refining occasionally also includes Apostrophe, Personification, Opposition and Periphrasis.

### *Digression*

According to Geoffrey of Vinsauf's *Documentum*, Digression both amplifies and decorates material, and comprises two types.<sup>1</sup> The types are also described in Geoffrey's *Poetria nova*, though this treatise does not state their division obviously. The two types in both treatises seem to correspond to each other, but in the reverse order (the first type in *Poetria* corresponds to the second type in the *Documentum* and vice versa). The first type of Digression brings in material from the outside, and then returns to the original material; the example of it in the *Poetria nova* consists of a Comparison of lovers, separated by location yet unified by love, who are compared to the relationship between winter and spring.<sup>2</sup> In the *Documentum*, Geoffrey specifically links such outside material to Comparison and Simile: "We also digress from the material to something outside of it, namely, when we bring in comparisons or similes so that we may fit them to the material" (p. 49).<sup>3</sup>

The second type of Digression discussed by Geoffrey departs from the material:

A kind of digression is made when I turn aside from the material at hand, bringing in first what is actually remote and altering the natural order. For sometimes, as I advance along the way, I leave the middle of the road, and with a kind of leap I fly off to the side, as it were; then I return to the point whence I had digressed (p. 35).<sup>4</sup>

According to the more specified explanation in the *Documentum*, when using the technique the author omits the immediate part of the material and digresses to another part of it.<sup>5</sup> As a

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<sup>1</sup> *Documentum* II.B.17 (p. 48).

<sup>2</sup> *Poetria nova* vv. 527-531, 538-553 (pp. 35-36); Woods, p. 617.

<sup>3</sup> *Documentum* II.B.21.

<sup>4</sup> *Poetria nova* vv. 532-536; Woods, p. 618.

<sup>5</sup> *Documentum* II.B.18 (pp. 48-49).

result of this leap, the narrative order becomes disrupted and altered.<sup>6</sup> The examples in the *Documentum* refer to the Description of a fountain before an exhausted character reaches it, and to the depiction of spring before the author says that "Lovers depart from one another in springtime" (p. 49).<sup>7</sup>

Friis-Jensen demonstrates that Geoffrey's theory of Digression has a source in the second rule of poetry described in the "Materia" commentary on Horace. The second rule is drawn from Horace's warning against disfiguring the style of a narrative with "purple patches", or, in other words, with additions which do not fit the current style. The *Ars Poetica* states: "Often, one or two purple patches are stitched onto works that have begun in high seriousness, and that profess important themes, so that they sparkle far and wide" (p. 7).<sup>8</sup> Horace exemplifies the fault by referring to the images captured in artworks, which are inappropriate because they combine incompatible things and lack unity.<sup>9</sup> In reaction to Horace's warning to avoid the "purple patches", the "Materia" author advises that Digressions are appropriate if they are employed "for utility's sake and to the advantage of [the] cause" (Friis-Jensen, 'Horace and the Early Writers...', p. 371).<sup>10</sup> Digressions, therefore, should be inserted only when they have something to add to the text, and with a specific purpose in relation to the narrative. At another place the "Materia" author elucidates that a Digression should "not look as if it is stitched on, but woven into and united <with the fabric>" (Friis-Jensen, 'Horace and the Early Writers...', p. 372).<sup>11</sup>

Digression is also mentioned by the "Materia" author in the fifth rule of poetry. There the commentator distinguishes between Digression and changes in subject matter:

Change in subject matter is only appropriate for poets, who change the truth of history with their inventions. ... And there is a difference between change in subject matter and digression in speech, that it is only appropriate for poets to make changes in a subject matter, but to digress in speech is appropriate for both poets and historiographers (Friis-Jensen, 'Horace and the Early Writers...', p. 378).<sup>12</sup>

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<sup>6</sup> *Poetria nova* v. 533 (p. 35); Woods, p. 618. This statement, as Gallo (*The Poetria nova...* pp. 176-177) remarks, recalls the theory of artificial order, but within the narrative. However, Comparisons and Similes hardly alter the course of the story.

<sup>7</sup> *Documentum* II.B.19 (p. 49), II.B.20 (citation).

<sup>8</sup> *Ars poetica* vv. 14-16.

<sup>9</sup> *Ars poetica* vv. 16-23, 29-37 (pp. 7-8).

<sup>10</sup> "Materia" Acc. 2.

<sup>11</sup> "Materia" 23.

<sup>12</sup> "Materia" Acc. 5.

Because the writers of histories deal with actual events and actions, the words suggest that Digressions do not affect the course of events captured in the subject matter. Because Comparisons and Similes deal with ornamentation, not invention, they do not alter the course of events, but do disrupt the course of the narrative.<sup>13</sup> While Geoffrey of Vinsauf's *Documentum* contains a passage corresponding to the second rule of poetry,<sup>14</sup> he omits the fifth rule. Nevertheless, Geoffrey does offer some advice on how to treat familiar matter, and on this occasion warns against straying so far that one would not be able to return to the original material.<sup>15</sup> The fact that similar advice features in his section on Digression in the *Poetria*<sup>16</sup> points to a link between the two.

The classical use of Digression is mentioned in Cicero's *De inventione*. Cicero includes the technique in relation to the second kind of the Statement of Facts (*narratio*),

in which a digression is made beyond the strict limits of the case for the purpose of attacking somebody, or of making a comparison, or of amusing the audience in a way not incongruous with the business in hand, or for amplification (p. 55).<sup>17</sup>

This definition of Digression goes beyond Comparison and Description, and would include, in the context of medieval narratives, an author's remarks or elaborations regarding a specific situation or theme in the story.<sup>18</sup>

Numerous cases of the first type of Geoffrey's Digression have been already referred to in the previous chapter, in the paragraphs on Comparison and Simile. The lay *Conseil*, for instance, contains elaborations on falling dew to illustrate the secrecy of love, a ship in the high seas and a galloping horse to capture a life of unfulfilled yearning, and a wild falcon to represent the suffering of vain love. The lay also digresses in order to describe the source of happiness of the imaginary knight, and the happiness is then juxtaposed to the delight of love. Likewise, in *Oiselet* the author looks beyond the little bird when he compares it with other birds and musical instruments, and Henri d'Andeli in *Aristote* imports fruit and spices to elucidate the pleasure of a good narrative. A Digression about a shameful knight compared to a snake in the bushes also features in Gawain's

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<sup>13</sup> For another argument concerning the commentator's effort to distinguish between the change in a subject matter and Digression see Friis-Jensen, 'Horace and the Early Writers...', p. 379.

<sup>14</sup> *Documentum* II.C.156 (p. 90).

<sup>15</sup> *Documentum* II.C.135 (p. 85).

<sup>16</sup> *Poetria nova* vv. 529-530 (p. 35).

<sup>17</sup> *De inventione* I.xix.27.

<sup>18</sup> Faral (pp. 74-75) includes such examples in his discussion of Digression in medieval works on the poetics.



periphrastic speech in *Tyolet*.

An unusual feature occurs in the lay *Aristote*, into which Henri d'Andeli inserts the lyrics of songs. The obvious purpose of the lyrical images is to amplify the theme of love, and thus complete the setting of the amorous scene. As the lyrical songs also import unrelated material into the text, they fulfil the task of Geoffrey's first type of Digression. The first song, which follows after the Description of the lady walking in the garden, paints an image of a golden-haired lady walking under an alder tree, to whom a lover gives himself. In the second song, which is placed in the text after *Aristote*'s recognition that he is overcome with love, a lover is "caught in loving". In the third song, a daughter of a king is, just like the lady, singing in an orchard confessing her love.<sup>19</sup> The whole scene, including the songs, is carefully designed by the lady in order to make *Aristote* vulnerable to emotions and to excite his love.<sup>20</sup>

Marjorie Curry Woods in 'Poetic Digression and the Interpretation of Medieval Literary Texts' offers an explanation of the first type of Digression concerned with the insertion of outside material. On the basis of the definition in the *Poetria nova*, Woods understands the technique as an author's and a narrator's final detachment from the story and from the subject which they have just finished recounting. While they still refer to the subject treated by the story, they do so in a different way.<sup>21</sup> Woods finds an appropriate example in the ending of Chaucer's *Troilus and Criseyde* and the *Canterbury Tales*. She summarizes her findings by stating:

In the conclusion of these two works, we move from the perspective of character to narrator to author, and from narrative subject to a place where narrative and subjects no longer have value and meaning. Chaucer journeys into areas that are related to the original subjects but are very different from them and lack final integration into the originally stated plans for the works (p. 523).

In the *Canterbury Tales*, she explains, the narrator's and ultimately the author's statements lead to the rejection of "telling", even though the "telling" forms the basis of the *Tales*. In addition, Chaucer, in his retraction at the end of the work, turns attention to himself (asking the listeners to pray for him). Woods supports her theory by a remark that a commentary to

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<sup>19</sup> *Aristote* vv. 281-308 (first song), 321-355 and 360-364 (second song), 380-389 (third song).

<sup>20</sup> For the songs as mirror images of the situations in the text of *Aristote* see Stone, pp. 34-42.

<sup>21</sup> Woods (p. 626, n. 29) parallels such Digression with the "sortie du poète hors du poème ou du poème hors du poète", which Zumthor (p. 1233) finds in the gothic poem.

the *Poetria nova* refers to Digression as an act of speaking. According to Woods, this activity is in medieval narratives associated with the narrator's or the authorial voice.<sup>22</sup>

The final sections of some lays partially recall Woods's concept of Digression, which heads away from the subject and the idea captured by the narrative. In *Ignauze*, for instance, after the ladies complete the lay about their lover, the author distances himself from the story by claiming its veracity and by commenting on the death of the ladies:

...douse vers plains a li lais  
C'on doit bien tenir en memoire,  
Car la matere est toute voire.

Ensi con tiesmoigne *Renaut*,  
Morut *Ignatures*, li bons vassaus.  
Et celes qui [ses] drues furent  
Pour l'amisté de lui morurent. (vv. 618-624)

[...the lay is composed of twelve full verses  
Which one must remember well,  
Because the subject matter is completely true.

In this way, as Renaut testifies,  
*Ignauze*, the good vassal, died.  
And those who were his lovers  
Died for their love for him.]

The author subsequently shifts the attention from the patroness (who should be blessed) to the listeners (lovers whom the story should please): "Et beni[e] soit kil fist faire, / Cest lai ki as amans doit plaire!" (vv. 627-628). Moreover, Renaut then devotes a full twenty-seven lines to the Description of his own situation, featuring his own beloved to whom he is attached by an invisible chain of love.<sup>23</sup> The author's claim, "Molt sui en tres douche prison, / Issir n'en quier par raenchon" (vv. 655-656), "I find myself in a very gentle prison, / From which I do not seek to ransom my escape", concludes his passage and brings the Digression back to *Ignauze*'s story. Apparently, imprisonment by invisible chains was the *matere* of the lay all along: "C'est la matere de cel lay / Ichi le vous definirai" (vv. 657-658) ["This is the subject matter of this lay / I shall give you the final version of it"]. The text concludes with a reason of what motivated the composition of the lay; the note refers to the most striking event of the story: "Si fu por *Ignauze* trouvés / Ki por amours fu desmembrés" (vv. 663-664) ["It was composed for *Ignauze* / Who was dismembered for the sake of love"]. Despite the fact that this final view of the story states the obvious, it

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<sup>22</sup> Woods, pp. 622-623.

<sup>23</sup> *Ignauze* vv. 629-656.

offers another perspective and returns to the original subject matter, the dismembered lover.

Traces of retraction appear in *Lecheor*, where the author views the subject of his story with censorious detachment, indicating that it may be inappropriate:<sup>24</sup> "Ne voil pas dire le droit non, / C'on nu me tort a mesprison" (vv. 119-120) ["I do not wish to utter the true name / In case I am rebuked for it" (p. 297)]. He thus downplays the earlier praise given to the ladies by their audience<sup>25</sup> by suggesting possible blame. Similarly, in the epilogue of *Conseil*, the author appears to dispute the usefulness of the advice presented by the knight to the lady. After praising an unidentified knight who saved the lay from oblivion and translated it into the vernacular,<sup>26</sup> the author expresses astonishment:

Mes mout se puet esmerueillier  
Que il ne se set conseillier  
D'une amor dont il est surpris,  
Ainz dit qu'il est autressi pris  
Con cil qui en la bee maint. (vv. 861-865)

[But it is amazing  
That he cannot take advice  
About love by which he is overcome,  
Rather, he says that he is otherwise preoccupied  
Like one who keeps on yearning.]

Perhaps the advice on how to love is not as powerful as the story shows. In any case, when the author urges us to pray that the knight may reach a safe harbour, he returns to the earlier Metaphor of the ship that is ready to sail beyond joy and youth.

A typical example of the second type of Geoffrey's Digression is shown in the depiction of the youth with the horn in *Cor*. After the author depicts the extraordinary assembly gathered at Arthur's court, he turns his attention to a handsome youth riding towards the court, who will soon make the assembly very angry. As the youth rides towards the palace with the horn, the author devotes almost seventy lines to a detailed Description of the horn and its magic, before returning to the present and to the original setting—the youth arrives at the palace holding the horn.<sup>27</sup> The youth and the horn are portrayed before they have anything to do with the court. It is only after the Digression that the rider and horn become linked with the court, and the narrative continues with the

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<sup>24</sup> Brook, pp. 4-5.

<sup>25</sup> *Lecheor* vv. 109-110.

<sup>26</sup> *Conseil* vv. 855-860.

<sup>27</sup> *Cor* vv. 31-112.

events that take place there.<sup>28</sup>

Another form of Geoffrey's second type of Digression can be found in the lay *Oiselet*, in the bird's song for the peasant. The above section on Apostrophe explains how the bird compels various parts of the garden to decay.<sup>29</sup> The suggested dilapidation of the garden actually foreshadows what happens at the end of the story, and in the song the bird briefly describes what later becomes more fully portrayed. The second type of Digression, therefore, comprises the foreshadowing of what will happen in other parts of the narrative.

According to Judith Rice Rothschild in *Narrative Technique in the Lais of Marie de France: Themes and Variations*, foreshadowing passages should be defined as Digressions.<sup>30</sup> Vinaver interprets Digression in a similar way when he asserts that it "would serve either as a reminder or as an anticipation of something that belongs to the matter in hand" (p. 75). Douglas Kelly touches on the concept of Digression when he discusses artificial order in his article on the composition of medieval narrative poetry. As an example of the artificial order, Kelly refers to the account of the knight Calogrenant in the Arthurian Romance *Yvain*, who conveys an adventure that he witnessed, and thus presents a "flashback" of something that happened outside the current story.<sup>31</sup> Nevertheless, Calogrenant's adventure also relates to the current story because it foreshadows future events. A detailed discussion of foreshadowing and summaries is included in Chapter Six.

William Ryding offers yet another interpretation of the second type of Digression—that which leaps to the remote part of the material and then returns to the original place—when he explains it as a drastic shift from one branch of the story to another. An author may then digress to another part of the same subject or to another subject altogether. He asserts that this method is most characteristic of the interlaced thirteenth-century narratives, which contain subsequent Descriptions of parallel actions (two actions taking place at the same time cannot be described simultaneously, but their

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<sup>28</sup> However, it should be noted that the author does attempt to create a link between the youth and the court before the Digression, by foreshadowing future events.

<sup>29</sup> See Chapter Three, p. 177.

<sup>30</sup> Rothschild, p. 162.

<sup>31</sup> Kelly, "Theory of Composition...", p. 132.

descriptions must follow each other).<sup>32</sup> Ryding, therefore, goes beyond the simple insertion of Description or Comparison, but applies Digression to the arrangement of the plot.

The Digression that Ryding defines as the inclusion of a new narrative stream features in the lays quite frequently. The lay narratives are less complex than the thirteenth-century narratives that Ryding refers to, and rarely develop two or more parallel narrative branches. However, on numerous occasions a new narrative branch that joins the existing storyline becomes inserted into the material at hand. This type of Digression is employed, for example, by the author of *Melion*, who interrupts the storyline of the hero-wolf in order to follow Arthur's voyage to Ireland.<sup>33</sup> Likewise, in *Ignoure* the author diverts his attention from the ladies to the lords, and in *Espine* from the boy travelling to the ford to the girl who, upset at the departure, takes refuge in the garden.<sup>34</sup> The Description of the progression of the protagonist's life in *Tydorel* is suspended so that he can proceed to the next stage; in order for Tydorel to become a king his "adoptive" father needs to die. The king's death is adjoined to the episode in which the lovers (Tydorel's mother and his true otherworldly father) are discovered, and both occurrences become inserted into the narrative together.<sup>35</sup> While in all these cases the authors look away from the protagonist, the new narrative stream soon joins with the main stream of the protagonist's storyline.

The author of *Haveloc* not only uses Digression to introduce a new narrative stream, but also inverts the process at the end of the story. At the beginning, after depicting Haveloc's circumstances, the author stops following his journey to court, and turns the attention to Argentille, the protagonist's future wife. Going back in time, the narrative then describes occurrences from her childhood, and thus brings us up to date with her circumstances.<sup>36</sup> The situation of Argentille's exile in her own kingdom resembles Haveloc's exile in Grimsby. In the past, Argentille's father Achebrit, like Haveloc's, demanded an oath from one of his close vassals to ensure that the child would be looked after. Now both kingdoms are in the hands of disloyal vassals, yet, despite the conditions,

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<sup>32</sup> Ryding, pp. 69-71.

<sup>33</sup> *Melion* vv. 336-373.

<sup>34</sup> *Ignoure* vv. 378-513; *Espine* vv. 230-267.

<sup>35</sup> *Tydorel* vv. 219-220, 191-218. With the lovers discovered by the wounded knight, there is no real reason for the king to die. It seems very likely that in an earlier version of the story the lovers were discovered by the king who died as a consequence of the shocking discovery. In such a case, the story of the wounded knight would represent an elaboration on an earlier version.

<sup>36</sup> *Haveloc* vv. 195-236.

both children reach maturity.<sup>37</sup> The shift from Achebrit and his family back to Haveloc is announced in a transition: "D'els estoet ore ci laisser / D'Aveloc voil avant traier" (vv. 237-238) ["Now I should leave them there and return to Haveloc" (p. 146)]. The narrative streams of Haveloc and Argentille's stories are brought together in the marriage of the two characters,<sup>38</sup> and from then on the couple undergo their adventures together.

However, although the separate streams temporarily merge into one, they detach again with the doubled episodes at the end of the story. Since each character is deprived of the right to the throne, each has to get it back. Only this time the couple reclaim their lands together, and because the fights for the lands follow one another there is no chronological overlapping. Despite the great variations, the fights for Haveloc's rule in Denmark and for Argentille's rule of her lands in England, including the resignation or death of the temporary seneschals, should be seen in parallel to each other.<sup>39</sup> In both situations, the protagonists are faced with a fight of two armies, but the devastating fight is to a certain extent avoided. On the first occasion, a combat between the leaders substitutes for the clash of the armies. On the second occasion the "dead men" ruse terrifies Haveloc's opponent and averts his defeat.<sup>40</sup> The Digression at the beginning of the narrative is thus inverted when the narrative divides into duplicate streams.

Ryding remarks that Digression is sometimes included in a narrative because of an author's desire to explain, and thus forms a "logical amplification". He gives an example of a literary explanation of a surname "Naso" as a result of a hereditary trait, a remarkable nose, and compares such passages to a *razo* of troubadours, a short story created to explain a lyrical text.<sup>41</sup> This kind of Digression apparently involves the invention of new material. Also, the explanatory episodes recall the material additions described in Geoffrey's ninth method of amplification, because they expand the existing material through explanations and reasons.

In this context, in *Cor*, an explanatory Digression consists of a story presented by the queen. To provide an explanation as to why the wine from the horn spilled on Arthur,

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<sup>37</sup> *Haveloc* vv. 213-236, 304-314, 288-290 (Argentille), 51-56, 79-82, 145-158 (Haveloc).

<sup>38</sup> *Haveloc* vv. 381-382.

<sup>39</sup> *Haveloc* vv. 932-980, 984-1100.

<sup>40</sup> *Haveloc* vv. 943-964, 1060-1084.

<sup>41</sup> Ryding, pp. 99-100.

she remembers how a young knight killed a treacherous giant to defend Gawain. Her behaviour on that occasion could, perhaps, be interpreted as disloyal, because she promised the young knight her love (and gave him a ring) in order to lure him to become one of Arthur's knights.<sup>42</sup> Even though most of the examples of the logical amplification are not important for the continuation of the plot, they are not necessarily disconnected from the surrounding material.

Another type of Ryding's logical amplification is "rationalization through genealogy" which supplies information on a character's origin.<sup>43</sup> Expanded genealogical information which results in the addition of episodes appears, for example, in *Desiré*, where the parents undertake a journey to the shrine of St Giles so that they can conceive a baby.<sup>44</sup> In addition, the author provides an explanation that the protagonist's name reflects the parents' desire for a child. Rationalization through genealogy also appears in the lay *Haveloc*.<sup>45</sup> Alexander Bell, who carefully studies the sources of *Haveloc* in the introduction of his edition of the text, asserts that the episode of the hero's parentage and childhood was inserted in the story by the author of the lay. While the earlier version of the story begins with Haveloc at Edelsi's court, the lay author explains how Haveloc got to the court, and thus repeats the account of the hero's origin featuring later in the story. Bell adds an interesting observation concerning the episode: the author added the incidents in order to conform to the way in which lay narratives commonly begin.<sup>46</sup> While Bell refers specifically to the arrangement in the *Lais* of Marie de France (which begin with Descriptions of the protagonists), the same concept can be applied to other narrative lays. Besides *Desiré* and *Haveloc*, information on a hero's origin is included in *Tydorel* and *Doon*.<sup>47</sup>

Nevertheless, there are other reasons for authors to include added episodes in their texts besides providing logical explanations or extending narratives through the doubling of episodes. Bell, for instance, notices that the *Haveloc* Digression about the oath concerning Argentille and the kingdom mirrors historical events. Just as Achebrit demands

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<sup>42</sup> *Cor* vv. 334-356.

<sup>43</sup> Ryding, p. 111.

<sup>44</sup> *Desiré* vv. 19-59.

<sup>45</sup> *Haveloc* vv. 51-194.

<sup>46</sup> Bell, p. 39.

<sup>47</sup> In *Tydorel*, the story of the hero's origin concerns the encounter of the queen and the knight in the garden, and the episode at the marvellous lake (*Tydorel* vv. 36-153). In *Doon*, it involves Doon's fulfilment of the lady's task (*Doon* vv. 29-187).

a promise from Edelsi, in 1120 Henry I summoned his nobles and made them swear to acknowledge and support his daughter after his death. This event occurred after the lay's source, Gaimar's version, was written, and was attached to the story by the author of the lay.<sup>48</sup> The reference to recent events renders the narrative more realistic and would be of interest to a contemporary audience.

Furthermore, the *Haveloc* author adds new material to the existing story in order to provide motivations or to resolve textual inconsistencies resulting from changes in the source material. According to Bell, the episode of Argentille's visit to the hermit "is unnecessary to the unfolding of the story ... but is added by the author of the 'Lai' in order to increase [Argentille's] share in the action" (pp. 53-54).<sup>49</sup> While this occurrence does increase Argentille's inclusion in the plot, it is also part of the author's effort to motivate the actions of the characters. Upon deciphering the dream, the hermit foresees Haveloc's great heritage and his future as a king, and suggests that they will find more information in the place of his childhood.<sup>50</sup> In a similar way, Haveloc motivates Argentille's journey to the hermit by admitting that he himself is troubled about the flame, and Grim motivates Haveloc's journey to Edelsi's court by sending him there.<sup>51</sup> Also, in the lay, Haveloc travels to Denmark because of the reason provided by his foster-sister: he has supporters there, such as Sigar Estal, who want him as their ruler.<sup>52</sup> The suggested meeting with Sigar Estal demands the inclusion of the dinner scene, which does not feature in the Gaimar version, where Haveloc travels to Denmark to be among friends.<sup>53</sup> The participation at the dinner is designed to give the couple an opportunity to interact with Sigar Estal. Nevertheless the inclusion of this episode is not altogether successful; the author does not quite explain why Sigar Estal fails to recognize Haveloc when sitting at the same table, but notices the resemblance with his father later, when seeing him on top of the monastery tower.<sup>54</sup>

Bell is able to fully uncover the relationship between the Digressions and the

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<sup>48</sup> Bell, pp. 40-41.

<sup>49</sup> *Haveloc* vv. 491-538. As further evidence of Argentille's increased role, Bell (pp. 53-54) refers to short narrative remarks of her joy when she hears the truth about Haveloc's origin, her suggestion for recovering her lands in England and her idea of the "dead men" ruse.

<sup>50</sup> *Haveloc* vv. 525-536.

<sup>51</sup> *Haveloc* vv. 485-488, 175-186; Bell, p. 54, n. 1, and p. 55. The fact that Haveloc explains the meaning of the flame and then admits he does not really know what it is about puts in doubt his previous interpretation of the dream.

<sup>52</sup> *Haveloc* vv. 618-634; Bell, p. 59.

<sup>53</sup> *Haveloc* vv. 628, 646-660, 666-678; Bell, pp. 58-59 (also 56).

<sup>54</sup> *Haveloc* vv. 741-743; Bell, pp. 56-57.



original text because of his comparative study of two close versions of the story. He notices that the episodes inserted into the Gaimar text by the lay author reflect contemporary events, increase the involvement of a female character in the story, create motivations, and form transitions between the new and original material.

Unlike Geoffrey of Vinsauf's Digression that is based on ornamentation, some of the examples presented by Ryding and Bell involve the addition of new material. Within the theory of the rhetoric and poetics, the addition of new material belongs to the area of invention. However, the placement of the new material, especially when it is added to an existing story, is obviously the task of arrangement. From this perspective, the process of inserting an episode is the same as the process of inserting ornaments.

Structurally interesting examples of Digression interrupt the continuity of the hunt in the lay *Guingamor*. The second part of the hunt<sup>55</sup> consists of two cycles, during which the knight follows and searches for the setter pursuing the boar. In each cycle, the narrative rushes forward when Guingamor hurries through the forest, but the pace slows down whenever the dog and the boar are out of sight and hearing.<sup>56</sup> Part of the slowing down process, in addition to Guingamor's strenuous climb uphill, are the author's Digressions outside the hunt. The Digression in the centre of the first passage is very brief: in three lines the author looks outside the knight's despair to appreciate the beauty of the weather and the song of the birds. These lines represent Geoffrey's first type of Digression because they produce a Contrast and glance outside the material before returning to it. When the passage of the hunt is repeated, the author digresses for much longer, allowing the hero to appreciate the palace.<sup>57</sup> Technically, the Description of the palace does not fit Geoffrey's second type of Digression, because it is described after the knight arrives there. Still at this point of the narrative the existence of the palace has no further significance for the plot besides causing another loss of the animals (and another strenuous climb uphill). However, the palace plays an important role a little later, when, upon the invitation of the otherworldly lady, Guingamor enjoys its hospitality.<sup>58</sup> Besides Digression, the second

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<sup>55</sup> *Guingamor* vv. 317-420.

<sup>56</sup> *Guingamor* vv. 317-321 (references to speed in 318-319); 340-360 (references to speed in 343-344, 356); 372; 416-420 (references to speed in 417-420); in vv. 322-336, 361-371 and 380-410 the pace slows down (including the climb uphill in vv. 325-332, 410).

<sup>57</sup> *Guingamor* vv. 333-335 (weather and birds), 361-371, 379-393 (palace). The latter Digression is combined with references to Guingamor's thoughts in vv. 373-384 and 394-396.

<sup>58</sup> *Guingamor* vv. 397-400, 410-412 (loss of animals), 503ff. (knight's stay in the palace)

cycle of the hunt is also interrupted by Guingamor's self-reproaching Apostrophe which amplifies his desperation after he, yet again, loses the animals.<sup>59</sup> The hunt thus creates a frame inserted with various kinds of excursions, some of which are important for the further development of the narrative.

A Digression in terms of the overall structure occurs in the narrative of *Lecheor*, where the main body of the text mirrors the beginning section of the narrative. While the beginning of the narrative describes certain events in general terms, the rest of the narrative concentrates on specific events. In addition, the author elaborates the specific events by inserting a Digression. The structure of *Lecheor* is astonishing for its symmetry. While the first section of the prologue corresponds to the Description of the specific events before the Digression, the second section of the prologue parallels the events depicted after it. The Digression is represented by a speech, in which the lady provides the periphrastic elaboration on the source of knightly refinement and prowess.

According to Burgess and Brook, the *Lecheor* prologue spans thirty-six lines.<sup>60</sup> The first part of the prologue (vv. 1-20) corresponds to the specific and more detailed information provided by the section that precedes the lady's speech. The prologue tells about an annual gathering, describes the beauty of the ladies who go there and explains that on this occasion people recount deeds about love, passion and prowess (while the others listen). The corresponding lines in the main text begin with the description of a specific event, abbreviate the depiction of the ladies, but add the mention of clerks, knights and people of other professions, and also explain that before the recounting itself the assembly visits a church. The second part of the prologue (vv. 21-36) refers to the usual choice of the best lay that will become known by being widely sung; its title adopts the name of the author. Likewise, in the body of the text, a specific lay is praised by everyone and made into a song. In addition, the verses remark on the title of the lay.

The lady's speech, which underlines the great effect that female sexual organs have on knightly conduct, occupies the space between the verses corresponding to the first part of the prologue, and its second part. The speech thus represents a Digression which is

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<sup>59</sup> *Guingamor* vv. 401-409. The Apostrophe develops the shorter remarks included in the first passage (vv. 325, 328, 332).

<sup>60</sup> Burgess and Brook, p. 280. For other divisions of the text see n. 1 on the same page.

inserted into the "frame" of the specific storytelling festival. The five verses before and after the speech are attached to the speech, and refer to the appearance and the creative effort of the group of eight ladies (including the speaking protagonist). The two-line conclusion of the lay, which brings it to a close, resembles the initial lines of the prologue. The arrangement is displayed in the following outline:

<b>Prologue</b> vv. 1-20: (1-4 gathering at the festival of St Pantelion; transmission from the Bretons 5-12 description of ladies 13-20 recounting of deeds)	<b>Specific festival</b> vv. 37-58: (37-40 assembly at the festival to which the Bretons came 41-44 many kinds of men and beautiful ladies 45-47 people assemble after visiting the church 48-52 telling of deeds one by one)  53-58 role and character of the specific group of ladies <b>Lady's speech</b> vv. 59-96 97-102 the ladies make a lay
<b>Prologue</b> vv. 21-36: (21-26 the best lay chosen 27-30 title after whoever made the lay 31-36 the lay sung around, with music)	<b>Specific festival</b> vv. 97-120: (103-112 lay is sung, praised, people help with composition 113-116 lay is praised by everyone 117-120 author and the title of the lay)  121-122 Epilogue

The body of the *Lecheor* narrative, therefore, amplifies the initial general Description of the annual festival in two ways: it provides more information about the event, as well as includes Digression in the form of an episode of a verbal "adventure".

The narrative lays contain multiple examples of Geoffrey of Vinsauf's Digression, as the authors of the lays interrupt their narratives both in order to draw a Comparison and to present a Description that relates to another part of the subject matter. Nevertheless, the technique of Digression can also be applied to cases of foreshadowing, flashbacks, motivations and genealogies. The last two, together with insertions inspired by contemporary events or necessary due to the authorial intention, surpass the scope of ornamentation, and may involve the addition of new material. The technique of Digression, especially Geoffrey's second type, sometimes produces an interesting effect when applied to the overall structural arrangement of lay narratives.

## Refining

Although in the *Poetria nova* Geoffrey lists Refining as his first amplification technique, it has been given the last position in the current study because it can be quite complex, and can involve other ways of amplifying a narrative. Also, the next three chapters to a great extent involve Refining. The amplification technique Refining recommends the restatement of something in a different way, and displays a closeness to the ornamentation figures Synonymy, Refining and Definition, which are included not only in medieval works on the poetics, but also in the classical work *Rhetorica ad Herennium*.

The classical Synonymy or Interpretation (*interpretatio*) suggests that a word is replaced with another word of the same meaning, that the "expression is renewed by [an] explanatory synonym" (p. 325).<sup>61</sup> Refining (*expolitio*), on the other hand, describes dwelling on the same topic while it seems to be saying something new. According to the instruction in the *Rhetorica ad Herennium*, Refining can be achieved in two ways: (1) by repetition with changes in words, delivery and treatment (either through Dialogue or in the form of Arousal),<sup>62</sup> or (2) by an elaboration of a theme in the form of a *chria*. *Chria*, the elaboration upon a theme, involves a variety of figures of diction and thought, and can be composed in the following way:

after having expressed the theme simply, we can subjoin the Reason, and then express the theme in another form, with or without the Reasons; next we can present the Contrary...; then a Comparison and an Example...[ ] and finally the Conclusion... (pp. 369-371).<sup>63</sup>

The purpose of Definition (*definitio*) is to provide an explanation of an expression; in other words, "in brief and clear-cut fashion [it] grasps the characteristic qualities of a thing" (p. 317).<sup>64</sup>

Geoffrey of Vinsauf discusses the adaptations of these figures in his *Documentum*, and in the *Poetria nova* offers their examples. While the classical Interpretation refers to the use of a synonymous word, Geoffrey's definition seems slightly wider, extended to

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<sup>61</sup> *Rhetorica ad Herennium* IV.xxviii.38.

<sup>62</sup> Dialogue (*sermocinatio*) is also listed under the ornamentation figures; the technique demands that people's speech conform to their character (*Rhetorica ad Herennium* IV.lii.65 (pp. 395-399), figure; IV.xliii.55 (367-369), under Refining; *Poetria nova* vv. 1265-1266, 1391-1402 (p. 62)). In Arousal (*exsuscitatio*), the speaker is to stir the hearers (*Rhetorica ad Herennium* IV.xliii.55-56 (p. 369)).

<sup>63</sup> *Rhetorica ad Herennium* IV.xlii-xliv.54-58 (pp. 369-375), including the citation in IV.xliii-xliv.56. Caplan remarks that this is the oldest extant illustration of a *chria* (p. 370, n. d).

<sup>64</sup> *Rhetorica ad Herennium* IV.xxv.35.

several expressions or clauses. He advises that "one should have at hand *interpretation* (*interpretations*), a rhetorical color; for at certain times through a brief color he will be able to interpret the same meaning through diverse clauses" (p. 78).<sup>65</sup> Geoffrey's explanation of the figure Refining is identical to its classical description, and Geoffrey even refers to it:

By turning a subject over repeatedly and varying the figure, I seem to be saying a number of things whereas I am actually dwelling on one thing, in order to give it a finer polish and impart a smooth finish by repeated application of the file, one might say. This is done in two ways: either by saying the same thing with variations, or by elaborating upon the same thing. We may say the same thing with variations in three ways; we may elaborate upon the same thing with variations in seven ways. You may read about all of these at greater length in Cicero (p. 61).<sup>66</sup>

The concept of Definition (not included in the *Documentum*) is also the same in the *Poetria nova* as in the *Rhetorica ad Herennium*.<sup>67</sup> Out of the above figures, Matthew of Vendôme mentions Definition (his *diffinitio*) but does not include an explanation.<sup>68</sup>

The figures Refining and Interpretation create the basis for Geoffrey's amplification technique which is focused on the repetition of a topic. In the *Documentum*, Geoffrey describes amplifying through Refining by simply restating his explanation of the figure Interpretation.<sup>69</sup> The description of the first amplification technique in the *Poetria nova* says the same thing, but in inflated terms which resemble the definition of the figure Refining. The words at the same time portray how the technique should be used:

If you choose an amplified form, proceed first of all by this step: although the meaning is one, let it not come content with one set of apparel. Let it vary its robes and assume different raiment. Let it take up again in other words what has already been said; let it reiterate, in a number of clauses, a single thought. Let one and the same thing be concealed under multiple forms – be varied and yet the same (p. 24).<sup>70</sup>

While there is no mention of Refining or Interpretation in Matthew of Vendôme's treatise, among his four examples of useful repetition the second one recommends the restatement of an idea in order to make it clearer. Matthew provides the following example of two consecutive sentences: "The fields of Hesperia burn from savage plunderings" and "The fury of Gaul is pouring over the snowy Alps" (p. 102).<sup>71</sup> Because the second sentence

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<sup>65</sup> *Documentum* II.C.100; *Poetria nova* vv. 1173-1174 (p. 58).

<sup>66</sup> *Poetria nova* vv. 1244-1251.

<sup>67</sup> *Poetria nova* vv. 1153-1154 (p. 58).

<sup>68</sup> *Ars versificatoria* III.45 (p. 97).

<sup>69</sup> *Documentum* II.B.29 (p. 52).

<sup>70</sup> *Poetria nova* vv. 220-225.

<sup>71</sup> *Ars versificatoria* IV.11.

restates the first (while specifying the identity of the plunderers), Matthew depicts a method identical to Refining by changes in words. Furthermore, some of his examples of Periphrasis present an equivalent of Refining because they restate a clause in different words, including a statement in an active voice which is supplemented with a passive construction. Matthew instructs that instead of saying "experience is the best teacher", one might embellish the statement and say: "Learning is the companion of experience; random teaching / Profits no one; continued instruction strengthens the student". The shift from active to passive voice can be exemplified by the sentence "Love torments the gods above; even the gods are tormented by love" (p. 105).<sup>72</sup>

As Geoffrey of Vinsauf says, Refining affects several clauses; in its basic form, therefore, the technique involves a small section of a narrative and amplifies a topic. A brief example from *Trot* underlines that the unfortunate ladies had no interest in love: "'C'ainc por Amor ne fisent r[ien], / Ne ainc ne daignierent a[mer]'" (vv. 266-267) ["Who never did anything for Love, / Nor did they ever deign to love"] (p. 505)]. An interesting feature of the citation is the restatement through the transference from a noun to a verb. While Geoffrey does not mention this technique in relation to Refining, he explains it later in his treatise in a section on conversions.<sup>73</sup> Another lay example includes a transformation of the active voice (*disoient*) into the passive (*ert dite*):

Tote la meillor retenoient  
Et recordoient et disoient;  
Sovent ert dite et racontee, (*Leccheor* vv. 21-23)

[They retained the best one,  
Repeating and recounting it;  
It was often told and recounted (p. 293)]

In addition, the verb *dire* is also surrounded with the expressions of the same or similar meaning. Together the expressions amplify the theme of transference and preservation of the stories, and exemplify the Refining by changes in words.

The lay *Desiré* provides a clear example of Refining in the amplification of the protagonist's cursing. When the disappearance of the ring indicates to the knight the incompatibility of his love for the lady and his love for God, he is faced with internal rift between human love and religion. Forced to choose, the knight turns away from the path of

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<sup>72</sup> *Ars versificatoria* IV.21.

<sup>73</sup> *Poetria nova* vv. 1602-1646 (pp. 73-75); *Documentum* II.C.110-117 (pp. 80-82).

God, and marks his parting with blasphemy which drastically contradicts the Christian teaching and code of conduct. The passage includes the repetition of various forms of the word *maudire*, to curse, but sets them in different contexts of who or what is being cursed:

Durement maudit l'ermitage,  
Et l'ermitte tout ensement  
Remaudit il assez sovent,  
Et le cheval qui l'i porta,  
Et soi quant onques i parla;  
Molt se maudit em petit d'eure  
Plus de .C. foiz qu'il n'i demeure,  
Molt durement s'est dementé,  
Et plus de .C. foiz a oré  
Que trestot le lieu fust honniz,  
Et que mau feus l'eüst bruïz,  
Et l'ermitte qu'il i trova,  
Et la bouche dont il parla,  
Toz ceus qui consenti li ont,  
Ne qui jamés i parleront. (vv. 368-382)

[And he roundly cursed the hermitage,  
And likewise the hermit himself  
He cursed repeatedly,  
And the horse which carried him there,  
And himself for ever having spoken to him;  
He cursed himself a great deal in a short time, saying  
More than a hundred times that he should not stay there.  
He lamented greatly,  
And prayed more than a hundred times  
That the whole place should be shamed  
And consumed by hell-fire,  
Along with the hermit who lived there,  
And the mouth with which he spoke,  
All those who had confessed to him  
Or who would ever speak to him. (p. 59)]

The passage not only repeats that the knight cursed, but also describes in what manner. The cursing (*maudire*) is supported with the synonymous *dementir*, and is tied to the theme of speaking and confessing. While cursing is the outcome, the speaking is amplified because it presents the source of the knight's current unhappiness. The extensive restatement of cursing anything and anyone related to the hermit conveys the force of Desiré's emotion and indicates the length of time that the protagonist spent with the activity.

Several lines later, the *Desiré* author combines Refining with Consequence to portray a change in his knight's emotional state: "Sa grant joie met en tristor / Et son chant est torné en plor" (vv. 389-390) ["His great joy turned to sadness / And his song turned to tears" (p. 59)]. Composed of a Contrast, this Refining forms a transition from the happiness

of love to its distress, and thus amplifies the turning point in the narrative.<sup>74</sup>

The authors of the lays greatly favour the restatement of emotions, especially happiness, where they usually combine a reference to joy (*joie*) with a claim that the involved individual is happy (*lié, liez*). The narrative of *Melion*, for instance, contains multiple restatements of joy when the protagonist, as a starving and lonely wolf, notices the ship decorated with the shields of Arthur and his knights:

Tot ce li plot et li fu bel.  
L'escu le roi bien ravisa;  
Sachiés de voir grant joie en a:  
Molt en fu liés, molt s'esjoï,  
Car encor quide avoir merci. (vv. 356-360)

[All this delighted him and was pleasing to him.  
He recognised the king's shield easily;  
Know truly that he was very joyful because of this:  
He was very happy about it and rejoiced greatly,  
For he believed he would yet find mercy. (p. 451)]

In the five verses, five synonymous expressions convey happiness: *ce li plot*, *li fu bel*, *grant joie*, *fu liés* and *s'esjoï*. In this way *Melion*'s joy and relief cannot be missed.

The author of *Tydorel* amplifies the delight of his king when he learns that his wife is pregnant:

Li rois le sot, grant joie en a  
De ce qu'ençainte ert la raïne; ...  
A merveille liez en estoit  
Que la roïne enceinte(e) estoit, (vv. 162-163, 171-172)

[The king learned of this and was filled with joy  
That the queen was pregnant; ...  
He was absolutely delighted  
At the queen's pregnancy, (p. 333)]

In this case, however, the great happiness is ironic, because the king is not the father of the baby. The intensity of the king's emotion underlines the difference between his belief and the reality of the child's conception.<sup>75</sup> The extreme joy contrasts the extreme sadness of *Tydorel* when he contemplates his otherworldly origin:

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<sup>74</sup> The example can also be linked to Metonymy of "cause for effect", but unlike Metonymy includes both the cause (the emotional state) and the effect (the manifestation of the emotional state).

<sup>75</sup> The author makes the Contrast between the king's belief and the contradicting reality even more obvious by placing the statement about the true state of affairs between the two Descriptions of happiness (*Tydorel* vv. 164-170).



Li rois [Tydorel] se tut, son chief clina;  
 Molt angoisseusement pensa  
 D'ice qu'il onques ne dormi. ...  
 Dolenz en est et trespensez  
 Que toz li mondes reposoit  
 Et il par nuit et jor veilloit. (vv. 331-333, 336-338)

[The king [Tydorel] fell silent and bowed his head;  
 He thought very deeply  
 About the fact that he never slept. ...  
 He was sad and grief-stricken  
 That everyone rested  
 And he remained awake night and day. (p. 341)]

The emotion is repeated in the expressions *angoisseusement*, *dolenz* and *trespensez*, and also implied through Tydorel's silence and body movement (he bows his head). While the king continues his wrongful belief and thus remains happy, Tydorel becomes aware of the truth, and the recognition causes his distress. In addition to amplifying the distress, the citation uses synonymous words *dormir* and *reposer*, as well as the opposite expression *veiller*, to express the meaning "sleep". Sleep, or rather the lack of sleep, is, of course, the main motif of the story, and at this moment the cause of the protagonist's anguish.

In *Doon*, the author elaborates on the emotional display of the lady when she learns that her new husband is about to leave her:

La dame pleure et grant duel fet  
 De ce que ses amis s'en vet;  
 Merci li crie doucement,  
 Mes ce ne li valut noient.  
 De remanoir merci li crie  
 Et bien li dit qu'il l'a traïe. (vv. 167-172)

[The lady wept and was grief-stricken  
 At her beloved's departure;  
 Tenderly she begged him for mercy,  
 But it was to no avail.  
 She begged him to stay  
 And told him that he had betrayed her. (p. 267)]<sup>76</sup>

The lady's sorrow at her short-lasting marriage parallels her initial unwillingness to marry, which is amplified in the Description at the beginning of the story. When introducing the lady, the author states that she is proud because of her riches, and that she rejects the men of the country because she fears the enslavement of marriage.<sup>77</sup> The importance of the brief passage on the lady's sorrow is to highlight the shift in her opinion.

<sup>76</sup> The lady's rejection of her suitors is further amplified by Refining through changes in words (*Doon* vv. 20-23).

<sup>77</sup> *Doon* vv. 17-28.

In *Nabaret*, the author restates both the emotional reaction of the husband to his wife's clothing, and the fact that the lady cares too much for her own appearance. Initially, the author briefly remarks on the lady's preoccupation with her looks:

Ele turna de tut sun atente  
A li vestir e aturner,  
E a lacie[r] e a guimpler; (vv. 8-10)

[She devoted a great deal of effort  
To her dress and appearance  
And to the choice of laces and wimples. (p. 477)]

The reference to wimples and laces recurs several lines later, with the lady's refusal to obey her husband's request to abandon her vanity.<sup>78</sup> Surprisingly, the husband has two opposing reactions to his wife's appearance, and both become amplified: the author twice states that the lady's beauty is actually pleasing to the husband,<sup>79</sup> but that he scorns it on account of the lady's pride. The husband's jealousy leads him to reproach his wife:

Mut durement s'en coruça,  
A plusurz feiz la chastia;  
Devant li e priveement  
S'en coruça assez sovent,  
Et dit ke pas n'esteît pur lui,  
[Ke] ententë at vers autrui; (vv. 15-20)

[He often became very angry  
And repeatedly chastised her;  
In her presence and in private,  
He often showed his anger,  
Saying that she was not doing this for him,  
But thinking of someone else. (p. 477)]

The husband's anger culminates in a complaint to her relatives:

Parenz manda ço ke [des]plout,  
Ke durement li enuiout  
K'ele se demenot issi. (*Nabaret* vv. 29-31)

[He told the relatives what displeased him,  
How it annoyed him greatly  
That she behaved in this way. (p. 477)]

Many of the first thirty-one lines of the *Nabaret* narrative are thus devoted to the repetitions in different words of the lady's likes and the husband's dislikes. This amplification is important, because it prepares the ground for lady's response to her

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<sup>78</sup> *Nabaret* vv. 23-24.

<sup>79</sup> *Nabaret* vv. 13-14, 21-22.

husband's complaint, where she addresses both the theme of appearance and jealousy with what is apparently a great display of wit.

Refining is by no means limited to the amplification of emotions. The narrative of *Lecheor*, for instance, uses Refining in relation to the storytelling that takes place on St Pantelion's day. In the prologue, subsequent lines repeat the same message, but in different words: "Chascuns a son fet reconté; / S'aventure disoit chascuns" (vv. 48-49) ["Each one recounted his deeds; / Each one related his adventure" (p. 295)]. The storytelling is of a great importance to the narrative because it represents the main activity of the festival as well as the "adventure" of the story.

The author of *Melion* emphasizes the wolves' savage actions. As previously noted, the king rejoiced at the killing of the wolves; his joy is understandable, considering the degree of destruction that the wolves have caused:

Par le país molt se forvoient,  
Homes et femes malmenoient.  
Un an tot plain ont si esté:  
Tot le país ont degasté,  
Homes et femes ocioient;  
Tote la terre destruioient. (vv. 273-278)

[They went roaming through the countryside  
And attacked men and women.  
Matters remained like this for a full year:  
They laid waste all the country,  
Killed men and women  
And ravaged all the land. (p. 449)]

The first three lines describe the actions of the wolves, and the subsequent three focus on the outcome. The double reference to the wolves' violence shows the animal side of Melion, which contradicts the human characteristic of reason that he has maintained despite his animal form.<sup>80</sup> The wild and vicious nature is the indirect consequence of Melion's love for a woman. The double display of Melion's savagery is thus linked to the main theme of the story, which juxtaposes the amorous and feudal relationships.

Another case of word repetition in the *Melion* narrative occurs after the wolf joins Arthur in Ireland. During an entire passage, the author repeatedly presents the image of the

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<sup>80</sup> In the above discussion on Periphrasis, human characteristics are also amplified; the author not only states that the Melion-wolf still has human ingenuity, but also demonstrates it by the wolf's reasoning and actions (see Chapter Three, p. 173).

wolf at Arthur's feet. Melion falls to the king's feet when he first approaches him, lies at Arthur's feet when the barons sit down to eat, and when he retires to sleep. During the journey to Dublin the wolf holds the king by the skirt of his robe, and places himself at Arthur's feet when he is seated.<sup>81</sup> An even stronger display of the wolf's devotion is captured when he falls on his knees and kisses Arthur's feet after he recognizes the ring, and when he falls to Arthur's feet upon being transformed into a human.<sup>82</sup> Through the recurring images of Melion at his lord's feet the author emphasizes the strong bond that ties the knight to the lord, and the great faith that the knight has in his lord's protection. The kissing of and the falling to Arthur's feet transform the king into a quasi-messianic figure; after all, he is Melion's saviour.

Perhaps the most apparent case of Refining in *Melion* is the passage where he approaches Arthur and his companion knights. The author describes the same situation three times, but changes the words and implements some modifications. Each step demonstrates the wolf's tameness and good manners:

Un pain li done et il le prent,  
 Puis le commença a mangier.  
 Li rois s'en prist a merveillier;  
 Al roi Ydel dist: 'Esgardés!  
 Sachiés que cis leus est privés'.  
 Li rois .I. lardé li dona  
 Et il volentiers le manga.  
 Lors dist Gavains: 'Segnor, veés:  
 Cis leus est tous desnaturés'.  
 Entr'aus dient tot li baron  
 C'ainc si cortois leu ne vit on.  
 Li rois fait apporter le vin  
 Devant le leu en .I. bacin.  
 Li leus le voit, beüt en a;  
 Sachiés que molt le desira  
 Qu'il a del vin assés beü,  
 Et li rois l'a molt bien veü. (vv. 422-438)

[He gave Melion a piece of bread and he took it;  
 Then he began to eat it.  
 The king began to marvel at this;  
 He said to King Yder: 'Look!  
 You can be sure this wolf is tame'.  
 The king gave Melion a piece of meat  
 And he ate it gladly.  
 Then Gawain said: 'My lords, look:  
 This wolf is completely unnatural'.  
 All the barons said amongst themselves  
 That no one had ever seen such a well-mannered wolf.

<sup>81</sup> *Melion* vv. 406-407, 419, 447-450, 476, 477-478.

<sup>82</sup> *Melion* vv. 535-536, 551.

The king had wine brought  
Before the wolf in a basin.  
The wolf saw it and drank some;  
You may be sure that he wanted it very much,  
For he drank deeply of the wine,  
And the king watched him closely. (p. 455)]

The parallel situation is not only repeated three times, but each repetition is also amplified within itself. The author not only states what the wolf does, but also amplifies the action through the comments of the knights, which take the form of the Refining method Dialogue. In the greater context, the episode of the wolf's first encounter with the king and the knights supports the theme of the ingenuity that Melion maintains after being transformed into an animal.

Amplification through the viewpoint of the characters can also be found in other lays. That *Desiré's* health dramatically declines after his lady disappears, for instance, is apparent not only from the description of his pitiful condition, but also from people's opinions that he will die.<sup>83</sup> Likewise, Guingamor's sudden physical weakness after he eats three apples becomes confirmed by the charcoal-maker who observes the scene; he estimates that the knight will not live till the evening.<sup>84</sup> The Descriptions of Guingamor's and the bathing lady's beauty are amplified in a similar manner. In the story, the queen stops to appreciate the appearance of the knight, and the knight is captivated by the beauty of the bathing lady.<sup>85</sup> In fact, they are so taken by the beauty of the other person that they subsequently fall in love. Besides amplifying a certain topic, the characters' opinions have the important purpose of confirming the author's perspective of the situation. In other words, if characters confirm what the author has previously described, they indicate the veracity of the account. In the above examples, the characters' viewpoints do not have the form of Dialogue, but are reported by the authors.<sup>86</sup>

Occasionally, characters furnish material for the restatement of a more general claim. Robert Biket, for instance, uses the members of the assembly to demonstrate the effect of the sound of the horn. The author first states that the sound of horn is more

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<sup>83</sup> *Desiré* vv. 392-393.

<sup>84</sup> *Guingamor* v. 653.

<sup>85</sup> Guingamor appears handsome to the queen in vv. 45-46, and he is moved by the beauty of the bathing lady in v. 435.

<sup>86</sup> In the same narrative, Guingamor's astonishment develops the depictions of the marvellous palace and later of the magnificent amusements (vv. 380, 531-532).

effective than the delight of a musical instrument, a maiden or a siren,<sup>87</sup> and that it causes those who are exposed to it to forget about themselves: "Qui l'oie, tout s'en oubblie!" (*Cor* v. 70) ["Whoever hears it, will be completely oblivious of himself"]. Subsequently, Biket manifests the effect on the assembly. Servants begin to spill wine, drop plates and hurt themselves while cutting bread, and the nobles are so taken by the sound that they cannot speak.<sup>88</sup> In the course of the Description, the author repeats the initial statement when he remarks: "Del corn sunt esbaï, / tout ount mis en oubbli" (*Cor* vv. 101-102) ["They are stupefied by the horn, / they have forgotten everything"]. Biket's general Description of the power of the horn is thus proven by the effect—by the specific actions of the characters.

The author of *Trot* uses the same method to portray the force of the storm and the suffering of the trotting ladies. The comment in the Description of a storm that no one could endure is reflected in the character of Lorois:

...si grant orage faisoit  
Que nus ne le puist endurer, ...  
Et Lorois, ki les esgarda,  
A poi que il ne s'en pasma; (vv. 188-189, 193-194)

[...there was such a mighty storm  
That no one could have endured it, ...  
And Lorois, who looked at them,  
Came close to fainting; (p. 503)]

The transition from the general to the specific is even more obvious when the *Trot* author moves from the group of trotting ladies to the single lady who represents them. After the author delivers the details of the circumstances of the trotting ladies, he focuses on the lady who is to speak with Lorois.<sup>89</sup> She can hardly talk because, like her companions, she is badly shaken by her prancing horse. Nevertheless, she manages to deliver a speech which begins with yet another Description of the ladies' poor condition. In addition to the author's dual portrayal, which comprises the entire group and a personal example, the description becomes restated again in the words of the lady:

'E celes qui s'en vont après  
Plaignant et sospirant a[dés],  
Et ki trotent si dureme[nt]  
Et ki sont en si grief torm[ent]  
Et ont taint et pales le[s vis],

<sup>87</sup> *Cor* vv. 59-66.

<sup>88</sup> *Cor* vv. 85-109.

<sup>89</sup> *Trot* vv. 145-200, 203-208, 221-232.

Sans homes cevalcent t[ot dis], ' (vv. 259-264)

[And those women who ride behind them,  
Lamenting and sighing constantly,  
And who trot so painfully  
And are in such grievous torment  
With faces which are pale and wan,  
Ride at all times without men.' (p. 505)]

The author thus not only employs Refining through the changes in words, but also through the changes in treatment. After his narrative Description of the unfortunate assembly, the author changes to Dialogue, that is, the direct speech of the lady, to restate the situation. The use of a part to indicate the whole, or in this case of one person to demonstrate the condition of the group, is recommended by the trope called Synecdoche (*intellectio*).<sup>90</sup>

Another movement from the general to the specific occurs in the lady's speech after the repeated Description. The lady explains the reasons that led to the trotting of all the ladies, and then shifts the attention from the suffering group to herself. The transition from the lady's companions to herself, and the restatement, are apparent from the following lines:

'Ce sont celes, ce sachiés b[ien],  
C'ainc por Amor ne fisent r[ien],  
Ne ainc ne daignierent a[mer].  
Or lor fait molt chier compe[rer]  
Lor grant orgoil et lor pos[nee].  
Lasse! Jo l'ai molt comperee,  
Ce poise moi que n'ai amé,  
Que ja en yver n'en esté  
N'arons nos repos ne sojor,  
C'adés ne soions en dolor.' (vv. 265-274)

[They are those, I assure you,  
Who never did anything for Love,  
Nor did they ever deign to love.  
Now Love is making them pay dearly  
For their great pride and their arrogance.  
Woe is me! I have paid a high price for it.  
It grieves me that I have not loved,  
For never in winter or in summer  
Will we have any repose or comfort  
And not be constantly in anguish.' (pp. 505-507)]

Interestingly, the lady not only shifts the attention from "them" (vv. 265-269) to "I" (vv. 270-271), but also continues by placing herself among the other ladies and becomes the representative of the whole group, the "us" (vv. 272-274). Moreover, she subsequently

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<sup>90</sup> *Rhetorica ad Herennium* IV.xxxiii.44-45 (p. 341); *Poetria nova* vv. 1022-1050 (pp. 53-54); *Documentum* II.C.33-42 (pp. 66-67); *Ars versificatoria* III.33-35 (p. 95).

brings in the probable outcome for all ladies who commit the same mistake in the future.<sup>91</sup> The lady's speech is apparently designed to stir the hearers, and thus represents Refining through Arousal.

It is the first-hand personal experience of the single lady that, as the author undoubtedly intends, should appeal to Lorois and to the audience the most. With every subsequent restatement the suffering of the ladies is brought closer to personal experience. Initially, we observe the ladies through the eyes of Lorois; he is the one who witnesses the ride and almost faints. Then, when the single lady and Lorois interact and exchange greetings, we witness the pair for ourselves. And finally, due to direct speech, we listen to the lady's own words. The appeal thus gradually becomes more personal as we stop looking (through the single lady's eyes) at her companions, and are made to face her personal suffering when she confesses her own experience. Through Refining, therefore, the author removes the barriers between the audience and the key character until we must empathize with her condition.

In *Tydorel* the movement from the general to the specific has the purpose of amplifying the specific (as opposed to the general). While the lady in *Trot* exemplifies the general condition of the ladies, a proverb in *Tydorel* underlines the origin of the baby:

Li vilains dit a son voisin  
Par mal respit en son latin:  
'Tex cuide norrir son enfant  
Ne li partient ne tant ne qant'.  
Issi fist li rois de cestui;  
N'iert mie siens, ainz est autrui. (vv. 165-170)

[The peasant says to his neighbour,  
In a spiteful saying in his own language:  
'A man thinks he is bringing up his own child  
When it does not belong to him at all'.  
This is what happened to the king in this case;  
The child was not his, but someone else's. (p. 333)]

The author thus applies a general proverb to the specific situation of the king. The proverb confirms that such things happen, and so amplifies the specific occurrence in the narrative through Refining.

As many of the above examples show, Refining in the lays goes beyond the

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<sup>91</sup> *Trot* vv. 279-282.



repetition of a statement in a few clauses, and often involves larger sections of a narrative. The technique can develop any theme by displaying it from various angles. The author of *Graelent*, for instance, uses such an approach to develop the illustration of the knight's poverty. Just after a statement that Graelent has nothing left because he has spent all his money follows a reason: on the suggestion of the queen, the king stops paying Graelent to keep him in the country. The consequences of having no money are described next: Graelent has nothing to mortgage, no servant, and everyone has deserted him. The only thing he is holding onto is his old horse, but without equipment he cannot use it to go anywhere. When he later goes for a ride, he must borrow a saddle and he has nothing other than a worn cloak. He must then undergo the humiliation of men and women mocking his appearance.<sup>92</sup> The technique in which the author amplifies Graelent's poverty is not dissimilar to the second method of the figure Refining, the *chria*. The Refining of poverty is composed of a statement (no money), reason (no pay from the king), restatement of poverty (nothing to mortgage, no servant) and example (borrowed saddle, appearance, abuse). The knight's destitute condition offers a Contrast to the richness of the gifts that Graelent later receives from the lady. In the context of the idea behind the story, the author amplifies poverty as a consequence of a feudal relationship in order to juxtapose it to the richness resulting from the amorous relationship.

The author of *Mantel* uses the interaction between characters to explain and emphasize the custom of Pentecost. As Robert Biket lets us know, Arthur has a reason for refusing to sit at the table and eat, despite everything being prepared. Because it is the day of an important festival, he will not eat or drink until a new adventure arrives at the court.<sup>93</sup> Strangely, the king's barons do not seem to understand what is happening, and demand an explanation. Although the knights' ignorance seems rather surprising, considering they must have encountered the same custom every year, it creates a perfect ground for the author to elaborate on the topic. The elaboration proceeds through two questions and an answer. The content of the questions differs slightly, as Gawain expresses his great desire to eat (it is, after all, almost midday!), and Kay points out that everything is ready for the meal to begin.<sup>94</sup> When replying to Kay, Arthur, continuing in the mode of direct speech, states the reason for the not eating:

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<sup>92</sup> *Graelent* vv. 153-171, 185-203.

<sup>93</sup> *Mantel* vv. 84-93.

<sup>94</sup> *Mantel* vv. 94-101.

'Dites moi,' fet il, 'seneschal.  
 Quant veïstes vous feste anual  
 que je a mengier m'asseïsse  
 de si qu'a ma cort veïsse  
 aucune novele aventure?' (vv. 103-107)

['Tell me, seneschal,' he said,  
 'When have you seen an annual feast  
 at which I sat down to eat  
 until I saw at my court  
 some new adventure?']

The king's explanation replicates the information provided at the beginning of the section, but differs from it in treatment. Instead of the initial third person statement that comments on Arthur's silent thoughts, the author now presents the same content in the form of a rhetorical question. The same shift from the third person to direct speech also affects Gawain's and Kay's questions, which are situated between the explanatory statements. In this case, therefore, Refining consists of a quadruple restatement of the fact that the meal cannot yet commence, and a double presentation of the reason. The amplification of the annual custom builds up the audience's expectations about the adventure that is to follow and incites their curiosity.

In *Oiselet*, the author achieves restatement by having the bird react to the peasant's words and thoughts. The parallel statements are in close proximity but do not immediately follow each other. The peasant's idea to imprison the little bird so that it can sing for him, for instance, is repeated three times, though each time the words and the treatment are in some way different. Initially, we become acquainted with his thoughts: "En jaiole le meteroit, / Si l'i chanteroit tart et tempore" (vv. 198-199) ["If he were to put it in jail, / It would sing for him late and early"]. A little while later, the peasant captures the bird and conveys his idea about singing: "'Or me chanterez plus sovent'" (v. 217) ["Now you will sing for me more often"]. As a reaction, the bird informs the peasant that it will not sing while in prison: "'Ja em prison ne chanterai'" (v. 231) ["I will never sing in prison"]. At the same time as the Refining amplifies the topic of the bird singing in captivity, it also exposes the peasant's incapability of understanding such concepts as freedom and beauty. In his mind, if he owns the bird, he has ultimate power over it. Nevertheless, what he actually does is confine the bird in an environment where it cannot sing, and thus effectively destroys the bird's beautiful song. In this way, Refining underlines an idea as well as gives an insight into the peasant's character.

In the same narrative, the author uses modified repetition to emphasize three wise sayings. One of the sayings, "'Ne pleure ce c'onques n'eüs'" (v. 271) ["Do not cry for something that you never had"], is actually restated four times. After the bird conveys the saying, the peasant becomes angry because the proverb is generally known:

'...de ce est toz li monz sage;  
Nus n'est si fox n'onques ne fu  
Qui plorast ce que n'ot eü.  
Tu m'as si largement menti.' (vv. 278-281)

['...all the world knows that;  
No one is so foolish and has never been,  
Who would cry over something he did not have.  
You have told me a tissue of lies.']

Despite knowing the words, however, the peasant allows himself to be tricked into believing that there is a precious stone hidden in the bird's little body. By crying over the treasure that he had presumably held in his hands,<sup>95</sup> the peasant proves himself to be the fool from the proverb. The bird explains this to the peasant when it interprets his actions:

"Nus n'est si fox, ne onc ne fu,  
Qui plorast ce que n'ot eü';  
Meintenant, ce m'est vis, ploras  
Ce q'ains n'eüs, ne ja n'avras!" (vv. 385-388)

["No one is so foolish, nor ever has been,  
As the one who weeps for what he has not had';  
Now, it seems to me, you will cry  
Over something that you have never had and never will!"]

The saying is thus restated both by the bird and by the peasant, each time slightly differently and in different circumstances. In addition, the peasant demonstrates the wisdom of the proverb through his actions. The episode describes some aspects of the peasant's character, and also offers important advice to both him and the listeners. While the multiple repetitions help the audience to commit the proverb to memory, the bird's interpretation of the peasant's actions elucidates how the contents should be understood.

When portraying a three-hundred-year time lapse, the author of *Guingamor* also uses a statement and Dialogue. However, in addition he combines these with other means of restatement. The news that three hundred years have passed is first announced by the

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<sup>95</sup> *Oiselet* vv. 355-370.

author,<sup>96</sup> and then revealed to Guingamor through the direct speech of the lady:

'III.C. anz a, si sont passé(z)  
Que vos avez ici esté(z)  
Mors est vostre oncles et sa gent,  
N'i avez ami ne parent.  
Une chose vos di ge bien:  
N'i a homme si ancien  
Qui vos en sache riens conter,  
Tant n'en savriez demander.' (vv. 551-558)

['Three hundred years have passed  
Since you have been here;  
Your uncle and his courtiers are dead,  
And you have no friend or relative there.  
One thing I shall tell you:  
There is no man old enough  
Who could tell you anything about them,  
However much you asked him.' (p. 187)]

The apparent impossibility of such an occurrence results in the knight's reluctance to believe the news. His belief is juxtaposed to the reality on two occasions: in the author's comment that Guingamor thinks he has stayed with the lady for only two days; and in his reply to the lady.<sup>97</sup> The knight's reaction thus highlights the miraculous nature of the time-shift that is about to be confirmed, and at the same time lays foundations for the audience's trust in Guingamor's opinion and judgment. Later on, when the knight realizes that the lady told the truth, it is easier for the reader to side with the knight and, like him, believe the impossible. Before that happens, however, Guingamor obtains the proof of the time-lapse through an example: as a result of the passing time, the forest that should be familiar to the knight looks unkempt and ugly. The charcoal-maker later obtains a similar proof, when he witnesses the rapid aging of the knight after he eats the three apples.<sup>98</sup> Furthermore, the charcoal-maker conveys (in a direct speech) the same message as the lady:

'Icil rois dont vos demandez  
Plus a de .III.C. anz passez  
Que il morut, mien escient,  
Et tuit si homme et sa gent;  
Et les corz que avez nomees  
Sont grant tens a totes gastees.' (vv. 597-602)

['The king you are asking about  
Died more than three hundred years  
Ago, to my knowledge,  
And all his men and retinue;  
And the castles that you mentioned

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<sup>96</sup> *Guingamor* vv. 539-544.

<sup>97</sup> *Guingamor* vv. 533, 559-563.

<sup>98</sup> *Guingamor* vv. 582-586 (in the context of abbreviation techniques this example represents Consequence), 644-654.

Have long since all been destroyed.' (p. 189)]

The Restatement that amplifies the miraculous time-lapse, is, therefore, composed of author's statements, two corresponding direct speeches, a proof by example and the hero's belief in the contrary.

The *Tyolet* author achieves Refining when he repeats the Definition of a knight-beast, the *chevalier beste*, and combines it with a Description.<sup>99</sup> After having witnessed the transformation of a stag into a knight, Tyolet asks the shape-shifting knight what sort of a beast he is. On the part of Tyolet, such a question is understandable, since he spends most of his time hunting the beasts of the forest, and has never met a knight before.<sup>100</sup> Nevertheless, when the knight uses the term "beast" in his Definition of knighthood, he attaches it to the brutal side of chivalry:

'C'est une beste molt cremue;  
Autres bestes prent et menjue,  
El bois converse molt souvent  
Et a plainne terre ensement.' (vv. 141-144)

[It is a beast which is much dreaded;  
It captures and eats other beasts.  
For much of the time it dwells in the woods  
As well as on open land.' (p. 115)]

The Definition is amplified through two subsequent interpretations of knighthood by Tyolet's mother. The knight's prediction that the mother will see a knight as a beast that deceives and kills others is close to the truth. When speaking to Tyolet, the mother conveys the same message, but modifies it to better suit Tyolet's understanding of the world; in her words, a knight is a beast that captures and devours many others.<sup>101</sup> The mother's use of animal terminology, as well as Tyolet's discussion with the shape-shifting knight, indicate that the protagonist views himself as one of the animals of the forest. This attitude is clearly apparent when Tyolet introduces himself to King Arthur in the following way:

'Rois, j'ai a non chevalier beste;  
A mainte en ai trenchié la teste  
Et Tyolet m'apele l'on.  
Molt sai bien prendre venoison.' (vv. 295-298)

[King, my name is knight-beast;  
I have cut off the heads of many beasts,  
And people call me Tyolet,

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<sup>99</sup> To some extent, this paragraph derives from Burgess and Brook's analysis of chivalry in *Tyolet* (pp. 95-99).

<sup>100</sup> *Tyolet* vv. 136-138, 117.

<sup>101</sup> *Tyolet* vv. 235-236 (knight); 255-256 (mother).

I am very good at catching game.' (p. 121)]

Another side of Tyolet's perception of the shape-shifting knight is his fascination with the armour. The author amplifies the armour, and Tyolet's fascination with it, through the conversation between Tyolet and the knight.<sup>102</sup> The Description of the outward appearance of the knight, offers another view of the *chevalier beste*, and thus represents another restatement of the topic. The Refining of the *chevalier beste*, therefore, consists of a triple restatement of the same thing in slightly different words and contexts, and of a Description of the appearance. The amplification is reinforced by a frequent recurrence of the term *chevalier beste*.<sup>103</sup> The Definition of a knight as a beast represents Tyolet's understanding of the world: the animals of the forest, the knights and himself are all savage beasts. The beauty of the armour provides the idealized image of the chivalric beast. The mother's view gives the Contrast. The Refining of *chevalier beste* is of a great importance because the main purpose of the *Tyolet* narrative is to display the beastly and chivalric nature of knighthood.

While in *Tyolet* the two sides of knighthood are first portrayed through a recurring Definition and Description, the two Definitions in *Guingamor* identify two different sides of love. When, at the beginning of the story, the queen inappropriately demands affection from Guingamor, each of them specifies what sort of love they hold towards each other. After the queen loses her patience and reveals her feelings for the knight, Guingamor tries to control the situation by referring to their feudal relationship:

'Bien sai, dame, qu'amer vos doi,  
Fame estes mon seignor le roi,  
Et si vos doi porter honnor  
Comme a la fame mon seignor.' (vv. 95-98)

[I know well, my lady, that I must love you,  
For you are the wife of my lord the king,  
And so I must bear your honour  
As to the wife of my overlord.' (p. 167)]

Dissatisfied with the reaction, the queen clarifies that her love for Guingamor is of a more romantic nature:

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<sup>102</sup> *Tyolet* vv. 155-180.

<sup>103</sup> Burgess and Brook (p. 96) note that in the text preceding the mother's Definition of a knight the term *beste* is used in relation to chivalry thirty times.

'Je ne di mie amer ainsi;  
 Amer vos voil de druerie,  
 Et que je soie vostre amie.  
 Vos estes biax et je sui gente;  
 S'a moi amer metez entente,  
 Molt poons estre andui hetié.' (vv. 100-105)

[I do not mean love of that kind;  
 I want to love you passionately,  
 And be your mistress.  
 You are handsome and I am attractive;  
 If you set your mind on loving me,  
 We can both be very happy.' (p. 167)]

The two concepts of love thus amplify the theme of love in general. This elaboration on love does not affect the overall text, but explains what motivates the queen's subsequent behaviour, which brings about the knight's departure on a quest, and thus commences the main adventure of the story. A similar conversation between a queen and a hero occurs in the lay *Graelent*, where the protagonist first defines the proper relationship between lovers, and when this does not deter the queen, he emphasizes the obligation towards his feudal lord.<sup>104</sup> In this case, however, the explanations are too long to represent Definition, and the theme of amorous love gains importance later in the narrative when Graelent falls in love with the otherworldly lady.<sup>105</sup>

The narrative of *Ombre* contains a double explanation of the concept of *cortoisie*; nevertheless, the explanations differ from the figure Definition because they are less direct and more elaborate. The conflict between the two different interpretations of *cortoisie* culminates in the exchange between the knight and the lady. The lady presents her understanding of courtliness after the knight accuses her of uncourtly behaviour. He claims that by rejecting his love she does not behave according to the courtliness she showed him when he first arrived. The knight believes that the lady's eyes welcomed him with pleasure and without pretence, but her current words and manner convey something completely different.<sup>106</sup> The lady denies the accusation through a *chria*-like structure which ends with a proverb:

'Je n'entendoie au regart rien  
 Se cortoisie non et sens;  
 Mes vos l'avez en autre sens  
 Noté folement; si m'en poise.

<sup>104</sup> *Graelent* vv. 85-115, 131-137.

<sup>105</sup> The distinction between the love as a convention and love as a passionate affection also appears in the lay *Cor*, vv. 334-372 (Koble, p. 42, n. 19).

<sup>106</sup> *Ombre* vv. 402-407.

Se ge ne fusse si cortoise,  
 Il m'en pesast ja durement;  
 Mes il avient assez sovent,  
 Qant aucune dame vaillant  
 Fet aucun chevalier semblant  
 De cortoisie et d'ennor fere,  
 Lors cuident tot lor autre afere  
 Cil soupirant avoir trové;  
 Par vos l'ai ge bien esprouvé:  
 Tout ainsi l'avez entendu.  
 Miex vos venist avoir tendu  
 La hors une roiz a colons!  
 Que, se li ans estoit si lons  
 Et li demis con troi entier,  
 Ne savriez tant exploitier,  
 Por riens que vos seüssiez fere,  
 Que je fusse aussi debonnere  
 Envers vos con j'estoie orainz.  
 Li hom se doit bien garder ainz  
 Qu'il se vant de chose qu'il n'ait.' (vv. 424-447)

['I meant nothing by my look beyond the requirements of good manners and good sense. You read another and extravagant meaning into it, a fact which I deplore. Were I not a person of breeding and refinement I should take it very ill; but it happens often enough that when by her manner some noble lady shows a knight honour and courtesy, these suitors promptly think they have gained their own quite different ends! I found the proof of it in you: that is just how you understood it. You would have been better employed setting a net outside to catch pigeons! For if the year and a half were as long as three whole years, nothing you could perform, however hard you strove, would suffice to win you as kind a reception as I gave you earlier. A man should beware of counting his chickens before they are hatched.' (pp. 70-71)]

The lady begins with a statement that she had only displayed *sens* and courtliness, and elaborates with a reason: the knight has a foolish interpretation of what courtliness is. She then sets herself up as an example of the "proper" courtliness, and subsequently offers an illustration of the contrary, of people who take *cortoisie* for something it is not. The knight is the proof and the main example of the lady's argument. Again, in the lady's speech there are premises and supporting reasons and examples, some of which are drawn from the contrary. The lady's subsequent elaboration reinforces the message that any hope the knight might have concerning her affection is futile because she has no feeling towards him. She would not love him even if he had double the length of time to persuade her,<sup>107</sup> and he would have more success hunting for pigeons with a net. The elaboration moves

<sup>107</sup> Here the lady reacts to the knight's words that he deserves her love because, for the love of her, he spent a year and half proving his worth in chivalric pursuits (vv. 416-421).



away from the meaning of *cortoisie*, and leads to a concluding proverb that denounces false hopes.<sup>108</sup>

As Glyn Burgess points out in his article '*Sens and Cortoisie in the Lai de l'ombre*', the notions of *cortoisie* and *sens* are the key elements of the narrative structure.<sup>109</sup> The passage where the conflict of the double understanding of *cortoisie* becomes apparent (vv. 399-447) amplifies the theme and brings it to the forefront. The concept is highlighted through two contrasting perspectives; while for the knight it is an expression of love, for the lady it represents polite behaviour—the external appearance as interpreted by others.<sup>110</sup> The lady's speech in itself elaborates on *cortoisie* by restating the idea in different ways. Furthermore, the subject of *cortoisie* reappears throughout the narrative. It features in the prologue, where it is applied to the author's creativity, in the Descriptions of the characters, and recurs in the conversation between the lady and the knight.<sup>111</sup> In the prologue as well as in the words of the lady, *cortoisie* is contrasted to bad behaviour, the *vilenie*. In the end, the author comments on the power of a courtly act performed at the right time, and the lady admires the courtliness of the knight's throwing of the ring in the well, an act deserving of her love.<sup>112</sup>

One of the author's final comments on *cortoisie* links the concept to the underlying theme of good sense (*sens*): "Molt vient a honme de grant sens / Qui fet cortoisie au besoing" (vv. 914-915) ["A rich reward is theirs who have the wit to be elegant at need" (p. 78)]. As with *cortoisie*, Burgess follows the expression *sens* throughout the narrative, and discusses its meaning in specific passages. He notes that in the prologue it is attached to the author's literary creativity used in a positive way, which contrasts with *folie*. The prologue also introduces the theme of *sens* as wisdom or intellectual ability that eliminates misfortune.<sup>113</sup> Later on, *sens* is included in the Descriptions of the characters, whether as a periphrastic image in relation to the knight, or as a characteristic of the lady. In addition,

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<sup>108</sup> The difference between a display of affection and politeness is also mentioned in *Conseil*. While the author warns that a lady should not behave affectionately towards multiple suitors, he acknowledges that she must be polite (vv. 291-308).

<sup>109</sup> The following two paragraphs refer to Burgess's discussion on pp. 71-88.

<sup>110</sup> Burgess also notes that in MS A the lady also blames women for ignoring men's misinterpretation of women's behaviour, and that some manuscripts establish a relationship between a lady's inner and outward *cortoisie* (the appearance).

<sup>111</sup> *Ombre* vv. 9 (author's creativity), 64, 239, 315, 341 (in Descriptions), 514, 534 (in the conversation).

<sup>112</sup> *Ombre* vv. 8-11, 531-535 (prologue and the words of the lady), 908-909, 914-915, 918-929 (end).

<sup>113</sup> *Ombre* vv. 12, 35-36.

the knight claims that the sanity of his mind (his *sens*) is in the hands of the lady, and the lady explains that she had both courtliness and *sens* in her eyes when she welcomed the knight.<sup>114</sup> When describing the knight's actions—putting the ring on the lady's finger and throwing the ring in the well—the author uses the expression *faire sens*, and so indicates an appropriate and intelligent act.<sup>115</sup>

Alongside the periphrastic image of the summer and winter coat, and the actions concerning the ring, the knight's *sens* also becomes portrayed through his words while riding with his companions. As we know, it is the knight's intention to ride towards the lady's palace and visit her.<sup>116</sup> However, he conceals his thoughts from the other knights, and manipulates them into suggesting that they must not pass by the palace without visiting the beautiful and courtly lady. Renart greatly stresses the concealment of the knight's intention by restating the same message four times:

Il chevauche liez et pensis  
A son pensé et sa voie.

Ses conpaingnons oste et desvoie  
De la voie et de son penser,

Qu'il ne se puissent apenser  
A la reson de son voiage.

Il dit qu'il chevauche a grant rage,  
Celant son pensé et sa voie, (vv. 216-223)<sup>117</sup>

[[He] rode on his way communing happily with himself, intent on his reverie and on his journey. To prevent his companions guessing the reason for his expedition, he set them off on a different track from the one his thoughts were following, announcing that he was riding quite at random, and so concealed his course and purpose (p. 67)]

In order for the audience to appreciate the knight's cleverness, the author juxtaposes his thoughts and his words, and thus establishes the literal and metaphorical levels on which the knight's words can be understood. Unlike the riding companions, therefore, the reader can enjoy the ambiguity of the conversation. Already when the knight comments on the superb position of the castle, one may suspect that the exclamation "'Veez con cis chastiaus siet bien!'" (v. 227) ["'See how well positioned that castle is!'" (p. 67)] has an additional

<sup>114</sup> *Ombre* vv. 339-341, 140, 192-193, 425; see also v. 376.

<sup>115</sup> *Ombre* vv. 572, 876. Although it is mainly the knight's clarity of thinking that the author puts in the forefront, the lady applies it to herself when she notices the ring on her finger (*Ombre* vv. 614-616).

<sup>116</sup> *Ombre* vv. 198-205.

<sup>117</sup> The double spaces between the lines are mine and indicate the four restatements.

meaning and purpose. The author then elucidates the purpose: the knight is trying to provoke a discussion about the lady:

Il ne disoit pas tant por rien  
Qu'il montast as fossez n'as murs,  
Con por savoir se ses eürs  
L'avoit encor si haut monté  
Qu'il parlissent de *la* bonté  
De la dame qu'il va veoir. (vv. 228-233)

[He did not say it so much because of anything special about the walls or ditches, as to see whether his luck had swung him high enough for the others to speak of the perfections of the lady he was going to see. (p. 67)]

The success of the attempt to manipulate the riding knights is immediately obvious, because the discussion proceeds in the desired direction, and the companions reprimand the knight for paying attention to the castle and not to the lady who lives there.<sup>118</sup> The knight then indulges in a remark concerning captivity in Saladin's prison, without openly revealing that he refers not to the treasures of Saladin but to the lady enclosed within the castle's walls.<sup>119</sup> The notion of imprisonment with the beloved lady inevitably creates an allusion to imprisonment by love. Following the knight's speech, the author again remarks on the knight's cleverness and on the misunderstanding of those who hear his words:

Il n'entendent pas a son dire  
Le sofisme qu'il lor fesoit;  
Li bons chevaliers nu disoit  
Fors por oïr mon qu'il diroient. (vv. 256-259).

[[They] missed the double meaning in his remark, which the good knight had only made in order to hear what they would say. (p. 68)]

Conscious of the reply he is about to receive, the knight then asks whether they should go to see the lady,<sup>120</sup> and the companions, abiding by the custom, suggest a visit:

...'Chevaliers ne doit onques  
Trespasser n'en chemin n'en voie  
Bele dame qu'il ne la voie.' (vv. 262-264)

['A knight ought not to pass by a beautiful lady on his travels without stopping to see her.' (p. 68)]

Seemingly swayed by the will of his companions, and by the logic of the custom (the *resons*), the knight agrees to the visit which he had intended to make in the first place.<sup>121</sup>

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<sup>118</sup> *Ombre* vv. 234-239.

<sup>119</sup> See also Chapter Three, p. 162.

<sup>120</sup> *Ombre* vv. 260-261.

<sup>121</sup> *Ombre* vv. 265-267.

In the context of cleverness, the conversation in *Ombre* between the riding men demonstrates the wits of the knight, and thus develops, in yet another way, the underlying theme of *sens*. Furthermore, while the manifestation of the knight's cleverness forms a part of Refining on a larger scale, the quadruple repetition of the knight's secrecy offers an example of the typical form of Refining within a smaller section. The former exemplifies the restatement of an idea through changes in treatment as it involves a Dialogue, and the latter uses changes in words. The knight's later exploitations with the ring, on the other hand, display his cleverness through actions.

Because the Refining in *Ombre* develops the themes of *sens* and *cortoisie*, which are of a key importance to the overall narrative, it helps to convey the meaning and signification of the text, its *sens*. The link between Refining and *sens* (the overall signification) has been established by Cross and Nitze in their study of the *Roman de la charrete*, where they state that *sens* "includes what the Latin medieval rhetorics termed the *interpretatio* or *expolitio* of the story; and this consisted, in general, in saying the same things in as many different ways as possible" (p. 64).<sup>122</sup> Douglas Kelly specifically likens the adaptation of material to an idea to the Refining method *chria* by stating:

The accommodation of subject to matter ... is essentially the rhetorical conjunction of the facts of a case and judgment or interpretation of the case.... The paradigm for such composition in scholastic exercises is the *chria*, which is the combination of *sententia* and narrative material to express a credible truth by exemplification ('Topical Invention...' p. 250).

As noted above, Refining of an overall theme relies on a variety of narrative devices which comprise the opinions and viewpoints of the characters, an author's and characters' comments, Descriptions, Comparison through Contrast and Analogy, and Periphrasis through characters' actions and direct speech (the Dialogue). Furthermore, the Refining of an overall theme involves the Refining on a small scale consisting of the restatement in different words, and the system of a statement, reasons (or proofs) and a conclusion. Many of these narrative devices are listed among Geoffrey of Vinsauf's

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<sup>122</sup> In the chapter 'The *Sens* of the Romance', Cross and Nitze (pp. 69-76) observe the correspondence between the *sens* and amplification technique Refining, and point out what additions Chr tien inserted into the story of Lancelot and Guenevere in order to convey the *sens*. For a detailed discussion of *sens* see Kelly, *The Art...*, pp. 106-125. For a brief summary of interpretations of *sens* see Frappier, 'Le Prologue...', p. 344. For the meaning of *sens* see also Robertson's 'Some Medieval Literary Terminology, with Special Reference to Chr tien de Troyes'.

techniques of amplification.

In addition, the figures and techniques that can be used in conjunction with Refining for the re-emphasis of the overall theme have been discussed in Chapter Two. The message of the lay *Graelent*, for instance, that there is no lady who would be the most beautiful in the world, is brought to the forefront through the recurring Hyperbole on superior beauty. Also, the amplification of the key proverb in *Tydorel*, linking the sleeplessness of the hero to his otherworldly origin, is achieved through its multiple restatements by the author and the characters.<sup>123</sup> In both lays, the key characteristics (of beauty in the former and of sleeplessness in the latter) are also amplified in Descriptions and through the opinion of other characters or the public.<sup>124</sup> A further amplification of Tydorel's sleeplessness comes from the nightly custom of storytelling in order to amuse the protagonist while everyone else is asleep. The author provides an example and confirmation of such practices in the episode of the widow and her son, who is forced to entertain Tydorel for the night.<sup>125</sup> While beauty and sleeplessness do not, on their own, express the message of a narrative, they support it by developing directly related themes.

In *Cor* and *Mantel*, Robert Biket achieves Refining of the overall message both through the restatement of the main theme and through the support of related themes. The purpose of Biket's lays is to display the widespread corruption of Arthur's court. The trials of both narratives demonstrate corruption through the disloyalty of ladies, to which *Cor* also adjoins the jealousy of the lords. The extent of disloyalty and jealousy (in *Cor*) increases every time the lords and the ladies fail to satisfactorily perform the task; respectively, they again and again spill the wine from the horn and cause the mantle to lose its proper shape. The link between the magical objects and the manifestation of disloyalty is established at the beginning of the stories, and becomes several times reinforced during the course of *Mantel*. In *Mantel*, the test of disloyalty is first announced in front of the lords by the youth who brings the mantle, then restated by Kay in front of the ladies, and in the end is recalled by Gawain who claims that Caradoc's beloved deserves to have the

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<sup>123</sup> See pp. 115-116, 99.

<sup>124</sup> *Graelent* vv. 30, 229-232, 584-592, 607-608, 617-628 (Descriptions), 46-48, 72, 233, 266, 308, 328, 488 (opinion of other characters), 439-441, 453-454, 611-616, 621, 630-631, 634 (public opinion); *Tydorel* vv. 122, 179-180, 459-460 (Descriptions), 180-182 (public opinion).

<sup>125</sup> *Tydorel* vv. 123-132, 185-187, 240-244, 461-464, 245-330 (the episode of the widow's son).

mantle because of her loyalty.<sup>126</sup> In *Cor*, the assembly learns of the magic of the horn when the chaplain reads the engraved message.<sup>127</sup> In this way, Biket uses Refining to underline and explain the implications of failure to pass the trials, and then magnifies the failure by portraying it over and over again.

Both texts develop the message of the failure by repeatedly returning to the subject of loyalty, and, in *Cor*, by elaborating on jealousy. In *Mantel*, Biket emphasizes the theme by characters' comments on some of the ladies, such as Kay's praise of his beloved who, in his eyes, does not have an equal in loyalty and valour.<sup>128</sup> In *Cor*, the character Yvain believes in the loyalty of the queen, and Biket elaborates on the subject of loyalty through two speeches: the queen's and that of Caradoc's beloved. The queen defends herself by separating her feudal obligation to love her vassals from her love of Arthur, and, through an Analogy with a turtledove, Caradoc's wife gives a lesson on loyalty. Moreover, loyalty represents a virtue of Caradoc's wife, and features in her Description.<sup>129</sup> The jealousy in *Cor* is amplified by the gossiping ladies who are looking forward to seeing the shame of the betrayed lovers:

Les puceles gabberent  
entre eles e schiflerent.  
Regardent lor amis,  
si lor font curteis ris,  
diënt: 'Ore ui verrez  
les gelous esprovez!  
Hui verrez les gelous,  
les suffrauns e les cous!' (vv. 273-280)

[The maidens gossiped  
among themselves, and giggled.  
They watched their lovers,  
and laughed at them politely,  
and said: 'You will now see today  
the jealous singled out!  
Soon you will see the jealous,  
the sufferers and the cuckolds!']

In addition, Biket amplifies the corruption at Arthur's court through the supporting themes concerned with slander, blame and shame. The above quotation, in which, as the author tells us, the maidens from *Cor* indulge in gossiping, is only one of the incidents of

<sup>126</sup> *Mantel* vv. 201-211, 343-354, 870-872.

<sup>127</sup> *Cor* vv. 229-241.

<sup>128</sup> *Mantel* vv. 382-391; see also vv. 416-418, 616-619.

<sup>129</sup> *Cor* v. 320 (Yvain's belief), 323-372, 387-404 (queen's love toward vassals/Arthur), 526-538 (lesson on loyalty), 507 (Caradoc beloved's Description).

malice reported at Arthur's court. Moreover, Yder points out in relation to Kay that it is only right if the person slandering others is ridiculed himself, and thus alludes to the proverb 'Bien gabés est que gabés gabe' ['Whoever slanders slanderers is greatly slandered'].<sup>130</sup> Slander is also the subject of Kay's assertion that the ladies cannot mock each other because they are all in the same shameful position:

'...ceste assamblee  
ert ja, se Dieu plest, grant et bele!  
Ja n'i remaindra damoisele  
ne viegne en ceste compaignie.  
Por ce seroit grant vilonie,  
se l'une aloit l'autre gabant.' (vv. 670-675).

['...this gathering  
will be already, please God, large and splendid!  
There will not remain a damsel  
who would not belong in this company.  
Because of this, it would be a great crime  
if one set on slandering another.']

The double restatement of the same idea also appears in the conversation between Kay and Gawain, who respectively present opinions that the ladies cannot, and do not have the right, to slander each other.<sup>131</sup> Arthur seems to share Kay's view in *Cor*, where he, relieved that the other lords have also failed the test, rejoices that he is not the only one to be ridiculed.<sup>132</sup> The only character not subject to ridicule is Caradoc, who "meins *diseit* gabbois" (v. 491) ["slandered the least"].

Besides the vice of slander, Biket also portrays despicable behaviour through Arthur's attempted murder of the queen (*Cor*), and through the verbal abuse hurled at the messenger who brought the magical item (*Mantel*).<sup>133</sup> Further criticism comes in the form of the queen's elaboration on a lover's mistrust:

'Ja a fraunc chevaler  
ne deüst oum bailler  
icest corn a tenir  
pur sa mulier honir.' (*Cor* vv. 407-410)

['Now, a noble knight  
should never be trapped  
into holding this horn  
to shame his wife.']

<sup>130</sup> *Mantel* vv. 425-426; Schulze-Busacker, number 257.

<sup>131</sup> *Mantel* vv. 700, 708.

<sup>132</sup> *Cor* v. 464.

<sup>133</sup> *Cor* vv. 297-305; *Mantel* vv. 441-443, 536-537, 566-567.

Through such displays of vice, the lords and ladies assembled at court earn a considerable amount of blame and shame.

By repeatedly referring to blame and shame, the author augments the absurdity of inappropriate conduct at a court which is so renowned for its worth and prowess. On numerous occasions Biket mentions shame in connection with the horn, and attributes it to all the lords who spilt wine on themselves.<sup>134</sup> As seen above, the queen is upset that the lords bring shame on their beloveds by even attempting to drink from the horn, and in turn the barons curse the youth who delivered the horn and thus brought shame on their wives.<sup>135</sup> In *Mantel*, Kay addresses the topic of shame when contemplating whether it should transfer from the ladies onto the lords; in his view, the shame should remain only with the ladies. With similar lightness, Kay treats the subject of blame, which comes to the forefront in his preceding conversation with Gawain. Gawain is burdened with blame because he acknowledges the widespread guilt. It is this acceptance of blame that makes him deny the right of the ladies to slander each other.<sup>136</sup> The malicious Kay, on the other hand, feels no such burden, and claims that the ladies can use the situation to their advantage: the ladies do not have to be afraid of being blamed because none of them is innocent.<sup>137</sup> The narrative of *Cor* mentions blame when the barons reprimand Arthur for wanting to attack the queen.<sup>138</sup>

The corruption at Arthur's court does not only involve the relationships between couples, but the shame and blame ultimately hang over the entire court. As the supporting themes indicate, the failure of Arthur's knights and ladies spreads beyond loyalty and also covers other vices. The shame initially caused by the faulty relationships between couples jeopardizes the great renown of the court. The far-reaching implications of failed trials are revealed by the youth in *Mantel*, who elaborates on potential consequences:

'Vostre cort en sera blasmee,  
s'en ira en mainte contree  
la novele, qui partout cort,  
et sachiez quë en vostre cort  
en vendront aventures mains.' (vv. 753-757)

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<sup>134</sup> *Cor* vv. 368-370, 407-410, 414, 451-456, 441-442.

<sup>135</sup> *Cor* vv. 407-410, 451-456.

<sup>136</sup> *Mantel* vv. 709-724 (shame), 702-708 (blame).

<sup>137</sup> *Mantel* vv. 693-700.

<sup>138</sup> *Cor* vv. 305-322.



['Your court will gain bad reputation from it,  
and the news, which spreads everywhere,  
will travel from there to many countries,  
and you may be sure that because of it  
fewer adventures will come to your court.']

By portraying the potential consequences, and thus forcing the nobles to face the grim reality of their condition, the messenger's prediction yet again amplifies the idea of corruption. At this point, the narrative most clearly exposes that Arthur's court is not void of vices.

In addition, in the narrative of *Mantel* the barons on numerous occasions turn to sarcasm and Ambiguity when commenting on the misshapen mantle, and the manner in which they express themselves is generally crass and unsuitable for use at court.<sup>139</sup> The crass expression of the barons in *Mantel*, and the subject of sexual positions, appear inappropriate for a "courtly" narrative. In fact, already Horace warned against such usage:

When Fauns of the forest are brought onstage, in my judgment, they should avoid behaving as if they had been born at the crossroads and were almost denizens of the forum or act ever as adolescents with their all-too-wanton verses or rattle off their dirty and disgraceful jokes. That sort of thing gives offense to an audience of knights, respectable heads of households, and men with substantial fortunes, nor do they accept with a patient spirit, or bestow a crown on, whatever the consumer of roasted chick-peas and nuts approves" (p. 14).<sup>140</sup>

However, the rude expression, manners and subject are employed with the specific purpose to compliment Biket's message about the corruption of Arthur's court. Similar inclusion appears in *Lecheor*, where the lady includes a rude expression in her eloquent speech. Brusegan relates such usage to the mixing of two styles, and to the kind of lay that she calls a "lai plaisant":

Le pivot du récit se situe aux vers 99-101 qui appartiennent deux styles: le bon mot, le langage allusif courtois et le vilain mot, le langage bas. Nous sommes dans le terrain des lais plaisants et des dits fondés souvent sur une plaisanterie soumise au jugement d'un public aristocratique et bourgeois ('Le "Lai du Lecheor"...' p. 257).

On the whole, the Refining in the two lays of Robert Biket exemplifies that chivalry and honour are the consequences of behaviour and not appearances.

A lay that most clearly shows how all the parts can work together towards Refining the final message is *Oiselet*. Every section of *Oiselet* either directly or indirectly supports

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<sup>139</sup> *Mantel* vv. 414-418, 427-430, 519-522, 651-652, 670-673. For Ambiguity in *Mantel* see p. 91.

<sup>140</sup> *Ars poetica* vv. 244-250.

the final proverb that "Cil qui tot covoite tout pert" (vv. 410) ["He who covets all loses all" (Wolfgang, p. 3)]. In the story, the character of the peasant represents greed, and therefore the cause for the loss of everything. The delight of the beautiful garden illustrates the ideal that is lost through greed.

The first part of the narrative in various ways portrays the sublime beauty of the garden. The Description begins with the plants, and then moves to the bird and its three marvels: the bird brings happiness, love and keeps the garden alive. As a result, the garden has a special charm and imparts delight.<sup>141</sup> The problem is that the peasant cannot truly comprehend and appreciate his estate because of his baseness and folly. The peasant's negative characteristics, which are already apparent from his title ("the peasant"), are underlined in the bird's songs, which contrast the lovers to the peasant. In the songs, the bird repeatedly juxtaposes virtues and vices. Virtues are represented as honour, beauty, love and loyalty, and vices as greed, avarice and wickedness. According to the bird's observations, whereas the lovers listen to the delightful song for pleasure and to refresh their bodies, the peasant comes to the garden to work up an appetite.<sup>142</sup> In the context of a *chria*, the bird's songs elaborate on the peasant's wickedness by providing a Comparison and an illustration from the contrary.

That the peasant lacks the ability to comprehend the sublime is demonstrated through his lack of wisdom. On three occasions the bird tells the peasant three wise sayings, and every time the peasant believes he understands their meaning. However, his triple failure to abide by the common wisdoms proves the opposite.<sup>143</sup> The peasant may know the words of the sayings, but cannot apply the advice to his actions. The bird captures the peasant's folly in a proverbial statement: "'Et tex cuide estre bien senez / Qui a folie est assenez'" (vv. 397-398) ["'And he believes to be wise / Who has little sense in him'"]. The section on the three proverbs is linked to both types of Refining: the triple repetition is equivalent to restatement in different words, and the peasant's actions create an example.

The link between wickedness and destruction first appears at the beginning of the

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<sup>141</sup> *Oiselet* vv. 27-123.

<sup>142</sup> *Oiselet* vv. 137-192 (esp. 157-166, 178-188).

<sup>143</sup> *Oiselet* vv. 269-337, 338-390.

story, in the oxymoron of *uns riches vilains*, that is, a peasant who owns a lord's property. The idea behind the oxymoron, the incompatibility of a peasant and a lord's estate, recurs as the narrative proceeds. In the prologue, the bird remarks that property changes hands and goes from a nobleman to a peasant, and towns and houses go from bad to worse.<sup>144</sup> In the song for the peasant, the bird portrays the peasant's impact on the beautiful estate: the rivers are to become ugly and perish, the house is to disappear and the plants are to dry out.<sup>145</sup> The image of destruction mirrors what happens at the end of the story, and foreshadows the future events. A further indication of what will happen appears when the peasant captures the bird and demands that it sing for him.<sup>146</sup> Just as the peasant cannot control the bird's singing by keeping it captive, he cannot control delight by owning the garden. The bird loses the song, and the garden loses its marvels, because the peasant tries to control beauty with brute force.

The bird tries to warn the peasant about losing the precious possessions in one of its proverbs. By stating that the peasant should not throw to his feet what he holds in his hands ("...ce que tu tiens en tes mains, / Ne le giete jus a tes piez" (vv. 326-327)), the bird attempts to teach him to maintain and protect what he has. While within the immediate context the proverb warns the peasant against releasing the bird, in view of the entire narrative the peasant receives advice on how to cherish his estate. The ultimate destruction of the garden shows that the peasant miserably fails to do so. The image of the dried up garden is described in detail just before the final proverb.<sup>147</sup> Together, all the episodes and images of *Oiselet* repeat the idea that peasantry destroys beauty.

The final proverb, "Cil qui tot covoite tout pert" (v. 410) ["He who covets all loses all" (Wolfgang, p. 3)], corresponds to the brief summary of the story, which states that "Li vilains perdi son deduit" (v. 407) ["The peasant lost his delight"]. The peasant is the one who is greedy ("qui tot covoite"), and by losing his delight he loses everything ("tout pert"). While the proverb is generalized, the summary relates to a specific occurrence which conforms with the truth of the proverb, and confirms it. The two statements are separated by only two lines, and represent Refining by changes in words because they express the same thing. The restatement is especially effective because it is situated in the

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<sup>144</sup> *Oiselet* vv. 3, 5-26.

<sup>145</sup> *Oiselet* vv. 174-177.

<sup>146</sup> *Oiselet* vv. 196-231.

<sup>147</sup> *Oiselet* vv. 401-406.

last lines of the narrative.

In the lay *Conseil*, Refining features in the conversation between the inexperienced lady and the worldly knight, where it amplifies various issues related to love. The direction of the conversation is determined by the questions of the lady, for which the knight provides extensive answers. In accordance with the lady's questions, the knight moves from topic to topic and strives to provide truthful and eloquent answers. Whenever he states his opinion, the knight offers an example or a reason that confirms, and thus restates, his claim. The knight employs multiple Similes and Comparisons (including Contrast), and even uses an Apostrophe to exemplify the unhappiness of a lady who wastes her life in unfulfilled yearning. By reasoning, he also explains why the lady's three suitors would (or would not) be suitable as lovers.<sup>148</sup> These few examples show that the knight's replies are built on the fragments of the method *chria*, in which a simple pronouncement can be supported by reasons, contrary, Comparison, example and conclusion.

As Donald Maddox points out, the knight not only provides advice on love, but also uses the conversation to manipulate the lady into loving: "...au fur et à mesure que le dialogue se poursuit, la femme se trouve de plus en plus dans l'obligation, pour son bien-être moral et spirituel, de choisir un amant" ('Avatars courtois...' p. 170).<sup>149</sup> Within his replies, the knight in *Conseil* stresses to the lady that it would be foolish to avoid love, after all, "...amors vaint tout et tout vaintra, / Tant con li siecles durera" (vv. 667-668) ["...love conquers all and always will, / As long as the world shall endure"].<sup>150</sup> He teaches that the lady must love, otherwise she could lose her beauty and joy of life, or even face spending eternity in Hell. Loving too many men and failing to conceal love would cause her trouble, as she would be slandered. In addition, the knight illustrates the delights of love, thus making it desirable.<sup>151</sup> Together, these statements put across a single message, and highlight the necessity of true love. The knight's manipulation of the lady, therefore, underlies the entire exchange.

Just as the knight's advice teaches the lady how to love, it also persuades the

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<sup>148</sup> See Chapter Three, pp. 144-145.

<sup>149</sup> See also Maddox, 'Rewriting Marie de France...', p. 430.

<sup>150</sup> *Conseil* vv. 674-679. The lady expresses the idea herself in vv. 672-673.

<sup>151</sup> *Conseil* vv. 457-512 (lady must love), 285-303, 132-158, 205-211 (must not love too many man), 565-660 (delights of love).

audience to love appropriately. It is for the benefit of proving his point to the audience that the author puts the theory into practice by making the lady and the knight the examples of what he has previously stated. The knight demonstrates the efficiency of his instruction because he practises it on the lady. His technique is described within the advice on how to begin new love;<sup>152</sup> in accordance with the advice, the knight is kind to the lady and instructs her in love, until she is overcome with affection. The author refers to another topic of the knight's lessons, the concealment of love, when he remarks that the happy couple kept their love a secret: "Cele amor fu mout bien celee, / Qu'onques n'en fu noise ne cris" (vv. 816-817) ["That love was very well concealed, / So it was never bruited about"]. The lovers' happiness, of course, proves that love brings delight.<sup>153</sup> The applications of the advice through various examples both restate it and confirm its validity.

As seen in the examples above, the amplification technique Refining is commonly used by the authors of the lays, both on a small and a large scale. In several lines, Refining usually exploits the repetition of the same expressions in a different form or context, or through synonymous words. A passage of a narrative may contain Refining through Dialogue, as in the verbal exchange in *Mantel* that introduces the Pentecost custom, or as in *Ombre* where the Dialogue exchange involves a double Definition of *cortoisie*. Furthermore, a passage may be derived from a *chria*, and combine a statement with various supporting reasons, Comparisons or examples. In *Cor*, for instance, the magic of the horn is demonstrated through the effect on the assembly, and the *Graelent* narrative uses reasons and examples to portray the protagonist's poverty.

Refining becomes more complex when it involves larger sections of a text. *Tyolet*, for example, combines a recurring Definition and a Description to depict the two sides of a *chevalier beste*, and the narrative of *Ombre* exploits multiple techniques, such as Description, juxtaposition of thoughts and words, and actions, to portray the protagonist's *sens*. In the lay *Trot*, the author moves from the general to the specific, and amplifies the specific through Dialogue and Arousal. In *Cor* and *Mantel*, Refining not only amplifies the theme of loyalty, but also develops the message of corruption through the supporting themes. The *Oiselet* author uses Refining to develop individual sections of the narrative, and then uses the sections as elaborations of the final proverb. In addition, Refining as a

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<sup>152</sup> *Conseil* vv. 705-730.

<sup>153</sup> *Conseil* vv. 809-815, 821-822.

means of restating an underlying intention is apparent in *Conseil*, where the knight manipulates the lady into loving. Although Geoffrey of Vinsauf describes Refining as a technique that restates a theme within a small passage, the authors of the lays also used it to develop the overall idea of their narratives, and sometimes created rather elaborate structures by combining its methods.

## Chapter Five: Repetition and Parallels

Although repetition is an important concept that influences the structural arrangement of lay narratives, it has few direct mentions in the poetic and rhetorical treatises, where it is discussed mainly in relation to words and repetition of ideas in connection with Refining. However, many techniques described by the treatises draw on repetition because they juxtapose two things that to some extent resemble each other. The most common techniques that involve such a form of repetition are the various methods of Comparison and the related figure Simile. Furthermore, the element of repetition is embedded in the figures of thought Exemplification, Analogy and Antithesis. All these techniques exploit the underlying connection between two things, whether it is based on the resemblance or dissimilarity of certain elements that the two things share. The relationship often binds two passages or even larger parts of lay narratives. While the first section of this chapter focuses on the power of repeated words to join the episodes of a narrative together, the second section analyzes and reveals the relationships between various parts of the narratives.

### *Repetition of the same or similar words: Reduplication, Transplacement and Paronomasia*

In the rhetorical and poetic treatises, the remarks concerning repetition are mostly limited to the repetition of words, and are confined to the area of ornamentation figures. The figures Transplacement (*traductio*) and Reduplication (*conduplicatio*) describe the repetition of the same word. According to the *Rhetorica ad Herennium*, through Transplacement a word is either frequently reintroduced in order to make the style more elegant, or employed first for one function and then for another (for example as a noun and as a verb). Like the figures Antistrophe, Epanaphora and Interlacement, which are discussed later in this chapter, Transplacement makes the expression more elegant. The figure Reduplication recommends a repetition of one or more words for amplification, or for the Appeal to Pity.<sup>1</sup> Geoffrey of Vinsauf's definition of Transplacement differs from that in the *Rhetorica ad Herennium*, because rather than focusing on the reintroduction of a

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<sup>1</sup> *Rhetorica ad Herennium* IV.xiv.20-21 (pp. 279-281), Transplacement; IV.xxviii.38 (p. 325), Reduplication.

word, Geoffrey considers the change of cases, which the classical work includes under Paronomasia. When it comes to Reduplication, Geoffrey adopts the classical definition, and specifies that the figure "occurs for various reasons: sometimes from sorrow, sometimes from love, sometimes from indignation" (p. 51).<sup>2</sup> In the *Documentum*, Geoffrey treats Reduplication as one of four figures that fall under the amplification technique Apostrophe. Matthew does not mention Transplacement, and according to his Epizeuxis (Geoffrey's Reduplication) an expression is to be repeated immediately.<sup>3</sup> An example of Epizeuxis also features among Matthew's reasons for using repetition. With the quotation: "To arms, Tydeus, to arms, men", Matthew illustrates how repetition can be employed for greater vividness.<sup>4</sup>

Although the authors of the lays often repeat expressions, they usually do it for amplification rather than to convey an emotion. Reduplication of *aprenant* and *desapris* occurs in the *Aristote* lines where the old teacher laments because he is in the grasp of love. The repetition of these expressions can be linked to Aristote's state of mind at the time of the speech. However, in relation to Apostrophe, there is also the double *Dames*, *dames* with which Kay addresses the ladies in *Mantel*.<sup>5</sup> This case of Reduplication seems to have no particular purpose, apart from, perhaps, Kay's effort to capture the ladies' attention. If that is the case, the repetition serves to make the scene more realistic. In the Description of the knight in *Tydorel*, on the other hand, the Reduplication of *sormontera* highlights the supreme qualities of Tydorel's personality:

'De biauté *sormontera* touz  
 Les chevaliers de ceste terre;  
 Ne ja nul ne li fera guerre.  
 Toz ses voisins *sormontera*,  
 Car grant proesce en li avra;' (vv. 116-120)

['In beauty he will *surpass*  
 All the knights in this land;  
 No one will ever wage war against him.  
 He will *overcome* all his neighbours,

<sup>2</sup> For Transplacement, see *Documentum* II.C.95 (p. 77); *Poetria nova* vv. 1101-1103 (p. 56); for Reduplication *Documentum* II.B.26 (citation); *Poetria nova* vv. 1169-1172 (p. 58).

<sup>3</sup> *Ars versificatoria* III.8 (p. 88). In relation to repetition, Matthew lists two figures on the repetition of sound: Homoeoteleuton, consisting of a group of words ending in the same sound, (*Ars versificatoria* III. 12 (p. 90)) and Paranomeon, the repetition of the initial letter or syllable of immediately adjacent words at the beginning, in the middle, or at the end of a line (*Ars versificatoria* III. 10 (p. 89)). Matthew also remarks on Isidore's assertion that Paranomeon describes a line that contains more than three alliterating words (*Ars versificatoria* III.16 (p. 91)).

<sup>4</sup> *Ars versificatoria* IV.11 (p. 102).

<sup>5</sup> See Chapter Three, pp. 178-179.



For he will possess great prowess.' (p. 331)]<sup>6</sup>

The expression refers to Tydorel's supremacy attributable respectively to his physical beauty and prowess, but despite the difference both meanings work together to highlight that Tydorel is better than others.

In the last lines of *Espine*, the repetition of the term "hawthorn" amplifies the title of the lay:

Por ce que il avint au gué,  
En ont li Breton esgardé  
Que le lay ne recevroit non  
De rien se de l'Espine non.  
Ne l'ont pas des enfanz nommé,  
Ainz l'ont de l'espine apelé;  
Si a non le lai de l'Espine,  
Qui bel commence et bel define. (vv. 507-514)

[From what happened at the ford  
The Bretons were determined  
To give the lay no other name  
Than that of the Hawthorn.  
They did not call it after the children;  
Rather they named it after the Hawthorn,  
And it is called the Lay of the Hawthorn,  
Which begins and ends well. (p. 239)]

The Reduplication in the passage consists of the triple repetition of *espine*, which is twice used as a part of the title and once refers to the tree at the ford. In the v. 512, "hawthorn" represents the reason for the title. The passage also contains the triple *non*, which once has the significance of "name" (v. 509) and is twice employed as the means of negation (vv. 510, 513). The repeated expressions are supported by similarly sounding words *define* (for *espine*; v. 514) and *l'ont* and *nommé* (for *nom*; vv. 512, 511). Through the combination of repeated words and sounds, the author draws attention to the process of naming the lay after the setting of the main adventure, the Hawthorn Ford.

Besides the small-scale repetition of words, an expression may also recur throughout the entire text. Robert Biket, for instance, conveys the growing frustration of Arthur's court, and indicates the passing of time, by repeatedly referring to the meal being delayed in the lay *Mantel*. The expression *mengier* and the motif of not eating are established at the beginning of the lay. The author first introduces the Pentecost *topos* that a meal must not commence until a new adventure arrives. Subsequently, unable to answer

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<sup>6</sup> The italics are mine and emphasize the repeated term.

Gawain's question as to why they do not start eating, Kay turns to Arthur, who reminds him of the annual custom. Gawain's desire for food is mentioned again, when, upon the arrival of a youth, he expresses hope that they shall soon eat. A hundred lines further, the subject is restated when the queen gets restless because of the prolonged fasting. After witnessing a seemingly endless succession of unsuccessful trials, even the king loses his patience and suggests the trials should be finished after the meal. Nevertheless, he and his starving companions can begin eating only some three hundred lines later, after the task is successfully completed.<sup>7</sup> Although apparently unrelated to the main theme and subject of the story, the expression *mengier* and the motif of not eating are part of the framework and the background of the adventure. By repeatedly returning to the topic the author indicates how long the whole process of the trials takes, produces the sense of urgency and establishes the empathy of the audience with the hungry and frustrated assembly. Moreover, the concern with eating indicates that the barons do not realize how serious the situation is; they are more interested in the forthcoming meal than in preserving the virtue of the court.

Alongside the repetition of identical expressions, the poetic and rhetorical treatises recommend the use of similar expressions. In the *Rhetorica ad Herennium* the modified version of a word becomes repeated under Paronomasia (*adnominatio*), recommending the re-employment of words in forms that have been shortened, lengthened or in which some letters have been transposed; similar words are thus used to express dissimilar things. The same figure also refers to the repetition of words where some letters have been added and some removed, or where a change of case in one or more proper nouns occurs.<sup>8</sup> Geoffrey of Vinsauf confines Paronomasia to the words that are alike in letters or syllables (*Documentum*), or those spelled differently despite the resemblance in sound (*Poetria nova*).<sup>9</sup> Matthew of Vendôme significantly narrows the meaning of Paronomasia (he is, after all, interested in versification) by limiting it to the similarity of a sound at the beginning or at the end of words appearing in the same line.<sup>10</sup> While the following examples surpass Matthew's definition, it should be noted that the technique does become more powerful when it is combined with structural regularity, and that it often coincides

<sup>7</sup> *Mantel* vv. 88-93 (introduction of the custom), 98-107 (Arthur reminds Kay), 114-117 (Gawain hopes to eat), 240-243 (queen restless because of fasting), 590-597 (king desires to eat), 886-887 (task completed).

<sup>8</sup> *Rhetorica ad Herennium* IV.xxi-xxii.29-31 (pp. 301-309).

<sup>9</sup> *Documentum* II.C.64 (p. 72); *Poetria nova* vv. 1135-1138 (p. 57).

<sup>10</sup> *Ars versificatoria* III. 9 (p. 89).

with the form of rhyming couplets.

The use of Paronomasia in conjunction with the idea behind the story has been noticed by Burgess in the lay *Trot*, where the author employs expressions *seoir*, *seant* and *seanment* to create a link "between the concept of sitting [on a horse] and that of the appropriateness of things".<sup>11</sup> Lorois's castle, for instance, is well positioned ("miex seant" v. 16); Lorois is appropriately shod (he is "assés bien seanment chaucies" v. 40); the happy ladies have let their hair loose to be more comfortable ("por miex seïr" v. 93) and each has a becoming lover ("bien seant" v. 115). The ladies who have not loved properly, however, have ill-fitting reins ("qui molt mal seoient" v. 168). In addition, the text contains multiple references to sitting on a horse (*seoient* v. 123, *seoit* vv. 204, 176; *seïst* vv. 101, 227). Furthermore, the author uses the expression *ensement* (v. 287, similarly) to liken escaped horses to the lost opportunities of hearts which have never loved properly. The use of similar expressions thus fits with the author's intention to convey a lesson on appropriate loving through the two different ways of riding on a horse.

Paronomasia and Reduplication are cleverly combined in *Ombre*. The verses that refer to the knight's ride towards the lady's castle and his deception of the companions are built on the interplay of the stem *voi* and *penser*:

Il chevauche liez et pensis  
A son pensé et a sa voie.  
Ses conpaingnons oste et desvoie  
De la voie et de son penser,  
Qu'il ne se puissent apenser  
A la reson de son voiage.  
Il dit qu'il chevauche a grant rage,  
Celant son pensé et sa voie, (vv. 216-223)

[[He] rode on his way communing happily with himself, intent on his reverie and on his journey. To prevent his companions guessing the reason for his expedition, he set them off on a different track from the one his thoughts were following, announcing that he was riding quite at random, and so concealed his course and purpose (p. 67)]

It has already been noted in the section on Refining that this passage is composed of the quadruple statement of the same idea, in which the knight conceals his thoughts about the intended destination to the men who accompany him. What has not been pointed out is that the Refining coincides with the repetition of the same and similar words. The most obvious among these words is the term *voie*, relating to the road and the journey to the lady. It is

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<sup>11</sup> Burgess, 'The Lay of *Trot*...', pp. 2-3 (citation is on p. 2).

employed three times, and its stem *voi* also becomes expanded into *desvoie*, the deception of the accompanying knights, and the *voiage*, the knight's journey. Alongside *voie*, Jean Renart develops the notion of the knight's secret thoughts by using the adjective *pensis*, two verbal forms *penser* and *apenser*, and the double reference to the noun *pensé*. Through Reduplication and Paronomasia, Renart amplifies the motif of the knight's journey and the thought process involved in it.

The author returns to the motif of "journey" throughout the story. The *voie* sometimes refers to a road, as when the lady rejects the possibility of throwing the ring in the middle of the road, in case the knight refuses to take it back.<sup>12</sup> Also, when riding in the woods, the companions remark that one cannot disregard a road leading to a beautiful lady without going to see her: "Trespasser n'en chemin n'en voie / Bele dame qu'il ne la voie" (vv. 263-264). Here, the reference to a road becomes combined with the identical expression derived from the verb *voir*. Some sixty lines later, the author combines *trespasser* with *voir*, the truth, and so brings attention to the expression:

Si conpaignon li distrent voir,  
Qu'el n'est pas dame a trespasser;  
Sa biauté les fet trespenser  
Touz trois... (vv. 322-324)

[His companions had spoken truly when they said she was not the sort of lady one should by-pass without a visit. The three men stood bemused by her beauty (p. 69)].

Furthermore, the rhyme for *trespasser* is the term *trespenser*, which is partly composed of the word *penser* prominent in relation to *voie* earlier in the text. A repetition of *voie* recurs when the lady sends the squire to bring the knight back:

Ce li fist son oirre amender,  
Qu'il tarde cele qu'el le voie.  
Li escuiers s'est en la voie  
Du retor a lui acointiez. (vv. 660-663)

[her anxiety to see him was cause enough for him to change his course. The squire on the return journey struck up an acquaintance with him. (p. 74)]

In this case, the meaning of *la voie* signifies not a road but a journey. Moreover, the knight's physical journey corresponds to the mental journey required to reach his love. The dual interpretation is already possible in the *pensé – voie* passage: at the time of the ride,

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<sup>12</sup> *Ombre* v. 693.

the knight is moving towards the lady both physically and in his thoughts. The term *voie* becomes fully metaphorical when the lady refers to the path of love. She does so when explaining to the knight that he has interpreted her behaviour in a wrong way:

'Bien seroie ore deceüe,  
Se ge vos metoie en la voie  
De m'amor et je n'i avoie  
Le cuer: ce seroit vilenie.' (vv. 530-533)

[and I should be playing false were I now to encourage your love  
without my feelings being engaged: indeed it would be contemptible.'  
(p. 72)]

Nevertheless, the knight already follows that path, and when he is at a loss Love indicates to him how to find his way forward:

A celui qui ert en grant soing  
Du penser ou ele ert entree,  
A molt bele voie mostree  
D'une grant cortoisie fere  
Amors, qui en tant maint afere  
A este voiseuse et soutilie. (vv. 562-567)

[As for the knight, hanging anxiously on the outcome of her reflections,  
Love, who has proved her subtlety and ingenuity over and again in  
these affairs, pointed his way to a gesture of perfect taste and elegance.  
(p. 73)]

The journey towards the affection of the beloved, therefore, involves ingenuity and a clever gesture. To make the connection between the thinking and the path more apparent, Jean Renart yet again places the *penser* in the vicinity of the *voie*. While the knight temporarily gains an advantage by putting the ring on the lady's finger, he soon strays from the path again. He reaches a seemingly dead end when the lady denies any possibility of loving him:

'Ja puis n'istré de cest ostel,  
Si m'aît Dex, se morte non,  
Que vos avroiz ne cri ne non  
De m'amor, por rien que je voie.  
Vos n'en estes pas en la voie,  
Ainz en estes molt forvoiez.' (vv. 746-751)

['You will never enjoy the credit and prestige afforded by my love, no  
matter what I see, or I'll not leave this house again, so help me God,  
unless it be dead. You are not on the right track at all, in fact you have  
gone badly astray.' (p. 76)]

Here we encounter another reference to a path (the "right track"), rhymed with a form of *voir* (to see).

The idea of a journey is also captured in the images of a sea voyage; the metaphor of a sea voyage relates to love and an author's patronage. In short, both a lover and an author strive to avoid the high seas, and find "safe harbour" at court or within the arms of a beloved.<sup>13</sup> Jean Renart does not overstate the theme of a journey, but consistently returns to it. Although not in every case, the main vehicle carrying the theme throughout the narrative is the term *voie*, supported by similar expressions, especially the first person singular of the verb *voire*. In this way, Reduplication and Paronomasia affect the text of *Ombre* on a large scale.

In the lay *Aristote*, Paronomasia is employed both on a small and large scale. The best example of a wordplay confined to several verses is Aristote's lament when he is giving in to love:

'Mal ai emploié mon estuide,  
Qui onques ne finai d'aprendre!  
Or me desaprant por mielz prandre  
Amors, qui maint pseudome a pris.  
S'ai en aprenant desapris.  
Desapris ai en aprenant.  
Puis qu'Amors me va si prenant.' (vv. 342-348)

[I have applied myself badly to my studies,  
Which I have never finished!  
I abandoned learning to apply myself better  
To Love, who has gripped many a worthy man.  
So while learning of love I have not studied,  
And I have not studied while learning about it.  
Since Love has me in its grip.]

By changing the prefix, Henri d'Andeli obtains three words: one refers to learning (*aprendre*), the other to loss of wisdom (*desaprendre*), and the third to the power of love to take over people (*prandre*). The various forms of the contrasting *aprendre* (vv. 342, 347-348) and *desaprendre* (vv. 343, 347-348) are in each case employed three times, and highlight the extreme of learning and the opposite extreme of loving.<sup>14</sup> The forms of *prandre* (vv. 344-345, 348) relate to the power with which love overcomes people. The accumulation of expressions, which is made obvious because the words share the same basic form, results in the amplification of the idea that when love takes over, one may learn about love, but at the same time lose all wisdom.

<sup>13</sup> See Chapter One, pp. 58-59.

<sup>14</sup> The loss of wisdom is linked to the theme of folly, which the author also amplifies. For folly see vv. 117-118, 205-207, 332, 403, 426, 443, (470-475) and 500.

However, the use of words containing *prandre* is not limited to one passage, but recurs throughout the narrative. The author also speaks of learning in relation to stories that contain wisdom, as in the prologue where he states:

Ainz doit on volentiers reprandre  
Beax moz, quar on i puet aprandre  
Sens et cortoisie en l'oir. (vv. 3-5)

[Rather one must willingly adopt  
Pleasing words, because one can thus learn  
Wisdom and courtliness when hearing them.]

Here, Henri rhymes the expression *aprandre* (to learn) with the similar *reprandre* (to take on/adopt, return to). At the end of the lay, the learning is applied to Aristote's story, which, as the author explains, advocates against the slander of lovers:

Si puet on par cest dit aprandre  
C'on ne doit blasmer ne reprandre  
Les amantes ne les amanz, (vv. 562-564)

[So one can learn from this story  
That one must not blame or reproach  
Women and men in love,]

The rhyme is again achieved through *reprandre* which now carries the meaning "to reprimand, reproach, accuse".<sup>15</sup> With his remarks at the beginning and at the end of the narrative, the author invites the audience to learn from Aristote's example, and juxtaposes their learning to that of Aristote, who learns from his own experience.

Besides the learning (*aprandre*), Henri d'Andeli often returns to the expression *reprandre* relating to the undertaking of some words or action, and the blame of someone. Just as the author teaches that one should adopt "good words" in order to learn from them, he strives to create stories void of "base words":

Qu'ainz ne l'enpris ne n'enprandrai,  
Ne vilain mot n'i reprandrai,  
En oeuvre n'en dit que ge face, (vv. 49-51)

[I have never learnt nor will I seek out  
Base words, nor shall I use them  
In anything that I may write or say,]

The "base words", which on this occasion signify vulgar language, allude to the ill-meant words of slanderers, whom the author criticizes earlier on. Unlike the author, who

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<sup>15</sup> For various meanings of *reprandre* see, for example, Godefroy, X, p. 550 and Hindley, p. 527.

distances himself from those criticizing an author's good work, his character Alexandre must contemplate the criticism by Aristote, "Qu'il oï son maistre reprandre" (v. 185) ["Which he heard his teacher make"]. While Aristote undertakes to chastise Alexandre, the king's beloved takes on the task of proving that he was wrong to speak in such a way. Because she is successful, Alexandre has an opportunity to praise her undertaking: "ce qu'ele enpris a" (v. 506) ["that which she has undertaken"].

The *reprandre* that rhymes with the *aprandre* at the end of the lay addresses the issue of blame. The expression refers to the blame that the teacher places on Alexandre because he indulges in loving. As the king later reports to his beloved: "Et mes maistres dist que c'ert max, / Qui laidement m'en a repris" (vv. 232-233) ["And my teacher said it was wrong, / And harshly scolded me for it"]. While at first Alexandre is concerned that his love has led him to misbehave (*mesprandre*), by the time he talks with his beloved he comes to understand that by not approaching her he misbehaved (*mespris*) towards love.<sup>16</sup>

To create the link between blame and Alexandre's frequent visits to his lady, the author employs a word synonymous to *reprandre*, the term *reprouchier*:

...a s'amie ne va n'aprouche  
 Por le dit et por le reprouche  
 Qu'il oï son maistre reprandre. (vv. 183-185)

[...he doesn't go to his beloved nor does he approach her  
 Because of the words and the reproaches  
 Which he heard his teacher make.]

Henri returns to a similar rhyme later when the beloved promises to take revenge on the teacher in such a way that "Se desirent a aprochier, / Ne mais n'en ira reprouchier" (vv. 317-318) ["If they wish to be together, / There will be nothing to reproach thereby"].

While the expressions with the cognates of *prandre* mainly relate to the themes of learning, undertaking something, misbehaving and blaming someone, the versatility of the expression enables the author to create numerous echoes. *Prandre* twice appears on its own, in reference to the lady who is overcome (*pris*) with the desire to ride Aristote as though he were a horse,<sup>17</sup> and when the author reminds us that when judging someone we must

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<sup>16</sup> *Aristote* vv. 190, 234.

<sup>17</sup> *Aristote* vv. 431-432.



... prandre en pacience,  
Selonc ce que nos mains savons,  
L'anui que por amor avons; (vv. 571-573)

[... take into account,  
In accordance with what we know,  
The pain that we have on account of love;]

In addition, the text contains the expressions *prandre conroi*, to take care of oneself, and *meillor prandre*, to pick the better one.<sup>18</sup> The former relates to the person in love who thinks only of the other, and the latter to the author's indecision about who loves more, Alexandre or his beloved. Embellished with a suitable prefix, the word describes a heart ablaze with love and creates a rhyme for the *meillor prandre*:

Que ge n'en sai le meillor prandre,  
Car de quanque cuers puet esprandre  
Rest la pucele enamoree. (vv. 127-129)

[I cannot choose the better of the two,  
For with whatever a heart may be inflamed  
The maiden remains in love.]

At other places in the text, the past participle *pris* resounds in the terms *pris* (referring to the price of love), *prison* (Love's prison) and *sorpris* (Aristote being smitten by love).<sup>19</sup> On two occasions *priser* means "to praise": whereas the author states that good people appreciate an author's good work, Alexandre praises his beloved for teaching the old teacher a lesson.<sup>20</sup> The words containing the form *pris* or the expressions containing *prandre* thus recur throughout the text in various contexts.

By frequent reintroduction of various forms of *prandre*, Henri d'Andeli links the parts of the narrative as well as its themes. Whenever an expression, or a combination of expressions, reappears, it alludes to the passage where it featured previously. The technique Paronomasia is most apparent in lines with a great concentration of similar expressions, and in recurring rhyme. However, once the author draws attention to the expressions, by, for instance, an obvious and clever wordplay, the audience becomes drawn to the similar words even when they are situated on their own, or placed in inconspicuous positions. Henri uses Paronomasia to amplify such themes as love's power over people, the consequent loss of wisdom, the learning about love, and the learning not

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<sup>18</sup> *Aristote* vv. 105, 128.

<sup>19</sup> *Aristote* vv. 107, 494, 430.

<sup>20</sup> *Aristote* vv. 11, 507.

to blame and slander. He employs the corresponding expressions on two different levels. On the level of narrating, Henri speaks of learning through "good words" and of the blame an author might receive for creating them. On the level of the storyline, Alexandre receives blame for loving, but his teacher (who reproached him) subsequently learns about love by his own experience. Because the similar expressions allow the two levels and the various themes to meet, they help to unite the narrative.

The repetition of sound and similar words plays an important part in the narrative of the anonymous lay *Lecheor*. Despite the fact that the author uses expressions that include the letters *c-o-n* relatively sparingly, the wordplay has not gone unnoticed and several scholars have pointed it out.<sup>21</sup> There is no reason why a reader should pay any special attention to the versions of *conter* (v. 14) and *raconter* (vv. 2, 19, 23) in a prologue that describes the customs of an annual storytelling contest, or to the general recounting (*reconté* v. 48) at the specific event. These terms become interesting only when juxtaposed to the word *con* that appears in v. 89. Surrounded by words ending with the – *on* – rhyme, such as *bouton* and *non* in vv. 89-90, and so obviously outside the acceptable courtly vocabulary, the expression cannot be missed.<sup>22</sup> The author indulges in repeating the word twice more (vv. 93, 97), and after a few verses echoes the significant rhyme through the one-syllable *son*, *ton* and *bon* (vv. 104, 105 and 106). Even though the author has numerous opportunities to refer to the lady's *conte*, he wisely refrains from inundating the narrative with the wordplay, and returns to it only in the final verses:

Ne voil pas dire le droit non,  
C'on nu me tort a mesprison.  
Selonc le conte que j'oï,  
Vos ai le lai einsint feni. (vv. 119-122)

[I do not wish to utter the true name  
In case I am rebuked for it.  
According to the tale which I heard  
I have thus brought the lay to an end for you. (p. 297)]

While dissociating himself from the uncourtly expression, the author fills the last verses with words resembling it in sound: *non*, *C'on*, *mesprison* and *conte*.<sup>23</sup> In her analysis of *Lecheor*, Brusegan especially comments on the structure *C'on* achieved through the

<sup>21</sup> See, for example, Burgess and Brook, pp. 286-288 and Brusegan, 'Le "Lai du Lecheor"...', pp. 256-257.

<sup>22</sup> Burgess and Brook, p. 285; Brusegan, 'Le "Lai du Lecheor"...', p. 257.

<sup>23</sup> Brook, 'The Creative Process...', pp. 4-5; Burgess and Brook (p. 286 and n. 9 on the same page) suggest that through the pun on the terms *con* and *conte*, which features in several fabliaux, the author may be deliberately linking sexuality and textuality.

grammatically contracted conjunction and general pronoun: "Le mot 'con' est paragrammatisé dans la conjonction de la phrase subordonnée 'C'on'" ('Le "Lai du Lecheor"...' p. 256). In this way, the author of *Lecheor* uses the technique Paronomasia to highlight the word upon which the story is built.

The *Lecheor* repetition includes a combination the verb *conter* and the corresponding noun *conte*. While none of the medieval repetition figures describes such a combination of a verb and a noun, Geoffrey of Vinsauf discusses it in his instruction on how to change verbs into nouns in order to vary the narrative.<sup>24</sup> The concept is that of the classical Transplacement. In the *Poetria nova*, the instruction on changing verbs into nouns precedes a lesson on the changes of cases, which is identified by Geoffrey as Transplacement. Although not identical, the principles are close, and are both considered in the section on conversions.<sup>25</sup> One of the concluding lines of the lay *Espervier*, "Le conte en ai oï conter" (v. 230) ["I have heard the tale of it recounted"], illustrates how the combination of a verb and a noun is represented in medieval narratives.

Another example that combines tale (*conte*) and telling (*conter*), this time rhymed with shame (*honte*), features in the lay *Tyolet*. Through the wordplay, the author indicates the cowardly nature of the treacherous knight. Gawain shames the treacherous knight by publicly pronouncing him a liar, and denounces the untruthful story that he brings to court:

'N'onques du cerf le pié ne prist  
En la maniere que il conte.  
Molt fet au chevalier grant honte  
Qui d'autrui fet se velt loer...' (vv. 596-599)

[He never took the stag's foot  
In the manner he stated.  
It is a matter of great shame for the knight  
Who tries to boast of another's deed, ...] (p. 135)]

The treacherous knight's shame is later exposed when Tyolet presents his account of the events:

Plus doute la mort que la honte,  
De rien ne contredit son conte. (vv. 681-682)

[Fearing death more than shame,  
He did not contradict his account in any way. (p. 139)]

<sup>24</sup> Nims, pp. 73-75; *Documentum* II.C.110-117 (pp. 80-81).

<sup>25</sup> *Poetria nova* vv. 1680-1708 (pp. 76-77).

However, the expressions related to *conte* recur in the narrative much more frequently. Three times when Tyolet recounts his experiences to someone, the telling consists of conveying (*conter*) an adventure (*aventure*). Tyolet tells the whole story about cutting off the stag's foot to the treacherous knight,

S'aventure li a contee  
E de chief en chief racontee. (vv. 495-496)

[Tyolet told him his story  
And recounted it from start to finish. (pp. 130-131)],

Subsequently, he also recounts the truth of it to Gawain:

Tyolet foiblement parla  
Et, neporquant, de s'aventure  
Li a conté toute la pure. (vv. 548-550)

[Tyolet replied in a feeble voice,  
But nevertheless, with regard to what had happened,  
He told him the whole truth. (p. 133)]

Earlier on in the story, Tyolet relates to his mother the encounter with the knight-beast:

Et s'aventure li conta  
Tot ainsi comme il la trova. (vv. 251-252)

[And told her his adventure,  
Just as he found it. (p. 119)]

The large-scale repetition of the expressions *conter* and *aventure* represents the technique of Reduplication, and is used to highlight the theme of recounting.

The importance of the recounting of adventures is implied already in the prologue, where the author also underlines the finding (*trover*) of the adventures:

...li chevalier plus poissant...  
Soloient molt par nuit errer,  
Aventures querre e trover. ...  
Ne trouvassent meson ne tor  
Ou .II. ou .III. par aventure,  
E ensement par nuit obscure  
Aventures beles trovoient  
Qu'il disoient e racontoient.  
A la cort erent racontees,  
Si comme eles erent trovees. ...  
Or sont dites e racontees,  
De latin en romanz trovees; (vv. 13, 15-16, 20-26, 33-34)

[...the most powerful knights...  
Used to travel a great deal at night,

Seeking and finding adventures. ...  
 And might not find a single dwelling or keep,  
 Perhaps for two or three days,  
 And also on dark nights  
 They found great adventures,  
 Which they would tell and relate.  
 The adventures were recounted at court,  
 Just as they had been found. ...  
 Now they are told and recounted,  
 Translated from Latin into the vernacular; (p. 109)]

In these passages, the author applies the recounting (*raconter*) first to the knights' telling of their incidents during the obscurity of the night (v. 24), then to the conveying of the events at court (v. 25), and finally to the present transmission of the tales (v. 33).

In the above verses, the author of *Tyolet* further amplifies the adventures and their finding by exploiting the double meanings of *aventure* and *trover*. While in the verses 15 and 23 *aventure* signifies "adventure", in the verse 21 the expression *par aventure* means "by chance". Likewise, in the verses 16, 20, 23 and 26 the forms of *trover* describe the finding (of adventures), whereas in v. 34 the term relates to the translating and adapting of the accounts from Latin into the vernacular. Such "finding" relates to the composition of a narrative. The theme of finding is developed in the first part of the *Tyolet* story, where the protagonist struggles to find animals to hunt:

Desqu'a tierce a el bois alé,  
 Beste ne cerf n'i a trouvé.  
 A soi molt corrouciez estoit  
 De ce que beste ne trouvoit. (vv. 81-84)

[He remained in the wood until terce.  
 Without finding any beast or stag.  
 He was very angry with himself  
 For not finding any beast. (p. 111)]<sup>26</sup>

This repetition of *trover* is built on the principle behind Geoffrey's Transplacement (reintroducing a word in a different case), because the author repeats various forms of the same verb. The using of the same word to express different things relies on the concept of Ambiguity.

The wordplay on *trover* features in several Old French lays. Nathalie Koble, for example, has studied the wordplay in the epilogue of *Cor*. There, the expression refers to

<sup>26</sup> While the notions of adventure, telling and finding (of adventures) appear in lay narratives quite frequently, they also seem to be prominent in *Espine* (see vv. 3-4, 127-128, 153-154, 184-186, 196-198, 205-206, 280, 288-289, 294-295, 301-304, 379, 407-412, 481, 488-492, 505).

the author's composition of the lay, to his "finding" of the story from an abbot, and to the discovery of the horn.<sup>27</sup> Also, various meanings of *trover* in the *Lais* of Marie de France are noted by Milena Mikhaïlova in relation to *Deus Amanz*, where medicinal herbs grow at places reached by the potion ("Meinte bone herbe i unt trovee" (v. 228)), and *Le Fresne*, where the expression can be linked to the finding, naming, revealing and composing.<sup>28</sup>

In *Tyolet*, the author's fondness for wordplay is also apparent by the use and combination of the expressions *chevalier* and *beste*. The author manages to create an interesting interplay between the beasts of the forest and the shape-shifting knight in the first part of the story, and the two types of knights, the honourable and the treacherous (who behaves like a beast) in the second part. The wordplay on the *chevalier beste* lies at the heart of the narrative that aims to describe the difference between good and bad knighthood. Together, the recurring expressions *conter*, *trover*, *aventure* and *beste* amplify the key themes of the *Tyolet* narrative.<sup>29</sup>

An effective and enjoyable system of word repetition helps to bind together Renaut's narrative *Ignauze*.<sup>30</sup> He derives an intricate web from the initial juxtaposition *don/guerredon* in the prologue: "Tolu sont et remés li don / Et nus hom n'ert mais guerredon" (vv. 9-10) ["The rewards are removed and put aside / And no man will henceforth have recompense"]. The surrounding lines indicate that the *don* refers to the generosity of patrons, and the *guerredon* stands for the non-received compensation for literary efforts. In addition, *don* signifies the money paid by the lords to the treacherous slanderer. The notion of a financial reward never completely disappears from the text due to the related word *rente*, that describes the twelve lords' rich income, Ignauze's low income from the tourneys, and the payments collected by his servant.<sup>31</sup>

The expression *don* also takes on a different meaning. The high worth (*haut pris* v. 26) of the protagonist and the gifts he receives from the ladies<sup>32</sup> have very little to do with money. In fact, the ladies' confessions reveal that the gift is that of themselves and their

<sup>27</sup> Koble, p. 44, n. 18; *Cor* vv. 583, 591-594.

<sup>28</sup> Mikhaïlova, *Le Présent...*, pp. 120-121, 134-136.

<sup>29</sup> For the wordplay on the *chevalier beste* see Chapter Four, p. 217; for the importance of "finding" and "telling" of adventures, Chapter Six, p. 316.

<sup>30</sup> The following passages show that the narrative of *Ignauze* was carefully constructed, and that the lay does not deserve Rita Lejeune's accusation of lacking unity (p. 35).

<sup>31</sup> *Ignauze* vv. 446 (*don*), 41, 60, 255 (*rente*).

<sup>32</sup> *Ignauze* vv. 60-61. In v. 58 the term *pris* refers to chivalric prowess.

hearts.<sup>33</sup> The priestess directly addresses the issue in her question to the fifth lady: "Dites, dame, comment a non, / Cil ki de vo cuer a le don?" (vv. 179-180) ["Tell me, lady, what is the name / Of the one who has the gift of your heart?"].

Exploiting the versatility of the expression *cuer*, the author keeps returning to it during the entire text. As the narrative proceeds, the word describes: Ignaure's gentle disposition, honesty and tenderness (vv. 44 and 194); the priestess's anger (v. 196); the place for the ladies' grief (v. 225); love (vv. 180, 291, 300); soothed heart/stomach (v. 554); the strength returning to the ladies' bodies when having a meal after long fasting (v. 560); and the tender heart of the lover (v. 597). The expressions *don* and *cuer* are both manipulated through the methods of Reduplication and Ambiguity because they are used repeatedly and sometimes carry more than one meaning at a time.

The term *don* no longer refers to the generous gift of the ladies' hearts after the revelation that they all share the same lover. At the time of the revelation the priestess suddenly smiles maliciously, *de mal cuer* (v. 195), and the ladies substitute the *don* with *guerredon*: "Arés guerredon d'omme faus, / Con trahitres et desloiaus" (vv. 283-284) ["You shall have the reward of a liar, / Like the traitors and the disloyal"]. This *guerredon* ceases to signify a writer's compensation, but becomes attached to the ladies' revenge (see vv. *vengier* v. 212, *venganche* vv. 222). Because the expressions *don* and *guerredon* are similar, the author employs Paronomasia. The theme of vengeance fully takes shape when the lords start planning the punishment for the man who cuckolded them and for their unfaithful wives. The *guerredon* is then replaced with the noun *venjanche* (v. 454) or the corresponding verb (*vengier* v. 450, *vengerons* v. 466). The use of corresponding nouns and verbs is linked to Geoffrey's theory of conversions, and the classical Transplacement.

A twist to the meaning of vengeance follows the ladies' decision to refrain from eating (*mangier*) until they know if Ignaure is dead or alive.<sup>34</sup> The semantic field of the expressions *cuer*, *venjanche* and *mangier* expands when the lords devise a plan to feed Ignaure's heart and penis to the ladies:

"Tout le daerrain membre aval

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<sup>33</sup> Ignaure vv. 90-92, 115, 152, 180.

<sup>34</sup> Ignaure vv. 527-530. The theme of eating is foreshadowed by the lords eating when they receive the *losengier's* news (v. 442) and in the remark that in the prison Ignaure will have a poor supper (v. 515).

Dont li delis lor soloit plaie,  
 Si en fache on un mangier faire;  
 Le cuer avoec nous meterons.  
 Douse escuieles en ferons,  
 Par engien lor faisons mangier,  
 Car nous n'en poons mius vengier!' (vv. 542-548)

[Of the lower member down there  
 The delight of which used to please them,  
 Let us have a meal made;  
 And we will put the heart with it.  
 We will divide it into twelve portions,  
 And we will trick them into eating,  
 Because we cannot take any better revenge for it!']

In these lines, the heart (the metaphorical organ of love) becomes associated with penis (thus debasing love to sex), and because the revenge takes the form of eating, the culinary delight is juxtaposed to the sexual delight. The ladies' fasting (*juner* vv. 531, 537, 552) suddenly seems to refer not only to their not eating, but also to their abstinence.<sup>35</sup> The ambiguous *delis* now brings to mind Ignaure's earlier reference to the delight that the ladies have provided him with (v. 315), and echoes in the ladies' lament: "Sor tous hommes ert couvignables / De ciens, d'osiaus – et delitables" (vv. 605-606) ["Above all he was most accommodating / For the dogs, birds – and more delectables"]. Elaboration of the food metaphor occurs in the lords' speech to the ladies, which reveals the substance of the meal the ladies just digested:

'Mangié avés le grant desir  
 Ki si vous estoit em plaisir  
 Car d'autre n'aviés vous envie.  
 En la fin en estes servie!' (vv. 567-570)

[You have eaten the [object of] great desire  
 Which gave you so much pleasure  
 Because you did not want any other.  
 Finally you are served with it!']

The angry and grieving ladies now renew their fasting promise and use it as a vengeance against the lords. They employ the same two words, *mangier* and *vengier* when announcing their decision: 'Li jalous! Mais ne mangerons; / En tel guise nous vengerons' (vv. 601-602) ['Jealous men! We will not eat at all / In this manner we will take revenge']. Through the reverse action of not eating (*Ne voloient mangier* v. 612), they negate the husbands' successful attempt of making them eat. In the section on eating and delight, the

<sup>35</sup> Lejeune (pp. 35-36) notes that while in other versions of the story the meal commonly includes the lover's heart, the penis ingredient appears only in the lay. It is disputable whether the male body part represents a primitive aspect of the legend of the eaten heart or if it was invented by Renaut. Either way, the addition adds sexual connotations to the notions of delight and eating.



repetition of expressions to a great extent relies on the methods of Ambiguity and Metaphor.

The paronomastic rhyme *don/guerredon* from the prologue seems to be symmetrically balanced by the rhyming expressions *vengier* and *mangier* stressed towards the end of the narrative. The author intentionally highlights and juxtaposes the initial lines

Tolu sont et remés li don  
Et nus hom n'ert mais guerredon. (vv. 9-10)

[The rewards are removed and put aside  
And no man will henceforth have recompense.]

with the lines

'Par engien lor faisons mangier,  
Car nous n'en poons mius vengier!' (vv. 547-548)

['And we will trick them into eating,  
Because we cannot take any better revenge for it!]

*Vengier* is a more specific alternative to the rather general *guerredon*. The potential link between *don* and *mangier*, on the other hand, would be purely metaphorical. As the lords prepare the meal from the special ingredients of Ignaure's heart and penis, they give a malicious "gift" to the ladies of eating what they desire most.

So what do the repeated words *don*, *guerredon*, *vengier*, *mangier* and *cuer* have to do with the expression *prison* stressed in the final passages of the narrative? That "prison" is of key importance becomes clear in the epilogue, where the author introduces it in the alternative title of the text, the *Lay del Prison*, which he immediately repeats in the subsequent line. Moreover, we are told that it is the subject matter, *matere*, of the lay.<sup>36</sup> Also, in the passage devoted to his lady, the author describes himself as enclosed in a sweet prison:

Molt sui en tres douche prison,  
Issir n'en quier par raenchon. (vv. 655-656).

[I find myself in a very gentle prison,  
From which I do not seek to ransom my escape.]

The *douche prison* here represents the prison of love, a typical courtly metaphor. It is supported by the metaphorical chain (*caïne*) of affection by which the author is firmly

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<sup>36</sup> *Ignaure* vv. 660-661 (*prison*); 657-658 (*matere*).

attached to his lady.<sup>37</sup> Ignaure has experienced the same attachment because he could not help loving the ladies who generously gave (*don, donner*) their hearts ( *cuer*) to him. He thus shares the condition of *prison* with the author, just as he has shared his circumstances (the lack of financial security) at the beginning of the narrative. This parallel is highlighted through the wordplay on the author's name, **ReNAUt**, which becomes transformed into **IgNAUre**, the name of the protagonist.<sup>38</sup> The placement of the names close to each other in vv. 621-622 ("Ensi con tiesmoigne Renaus, / Morut Ignaures, li bons vassaus" ["In this way, as Renaut testifies, / Ignaure, the good vassal, died"]) must be deliberate. Moreover, in addition to being imprisoned metaphorically, Ignaure has the misfortune of being physically confined in the dungeon by the lords.<sup>39</sup> This imprisonment is his recompense (*guerredon*) for shaming them, and constitutes the lords' revenge (*vengier, venganche*). The expression *prison* thus combines the aspects of the other key words, and at the same time draws another parallel between the author and his protagonist.

The link between the final passages and the beginning of the text is also reinforced by the monetary notion of ransom (*rancheon*),<sup>40</sup> which recalls the lack of generosity (*don*) of patrons, the lack of recompense for the creative effort (*guerredon*), and the protagonist's insignificant *rente*. Furthermore, the words *aperte* and *couverte* used in the section about the author's beloved are too similar to the expressions *couvers* and *descouvers* in the prologue, for the link to be ignored. After providing a detailed Description of the lady's face, the author specifies "Plus n'end arés parole aperte: / L'autre partie en est couverte" (vv. 635-636) ["You will not have any further details; / The rest of her is covered up"]. Alternatively, the term *couverte* might refer to the words of the Description (the *parole*), and so Renaut employs the method of Implication. Either way, the notion corresponds with the prologue lines

Sens est perdus, ki est couvers;  
Cis k'est moustrés et descouvers  
Puet en auchun liu semenchier. (vv. 11-13)

[The meaning which is hidden is lost;  
That which is revealed and uncovered  
Can spread at any place.]

<sup>37</sup> *Ignaure* vv. 637, 652, 653 (*caïne*), 629-630.

<sup>38</sup> *Ignaure* vv. 19, 621; Stone, p. 131.

<sup>39</sup> *Ignaure* vv. 449, 511-512, 563.

<sup>40</sup> *Ignaure* v. 656.

The lines concern the meaning of an author's work, which will be lost unless it is easily understood. Renaut links the remark about the spreading of meaning to his own narrative through the conjunction *pour chou*: "Pour chou, voel roumans coumenchier" (v. 14) ["And for that reason I wish to begin a romance"]. Apparently, he wants to begin a romance in order to convey, and thus reveal, a certain meaning. The meaning, however, is hidden behind the words and occurrences of his story.

The similarity of the expressions at opposite ends of the narrative raises the question of the extent to which the Description of the lady should be associated with the references to the narrative. After all, like the lady, the narrative of *Ignauire* "est simple, et bien polie" (v. 633) ["is charming, and well polished"], and the author is bound to the narrative by the *caïne* (chain) of his creative effort. In any case, the synonymous expressions *aperte* and *descouvers*, and the forms *couverte* and *couvers*, as well as the author's repeated notions of the monetary topic and the recurring parallel between the author and the protagonist, result in a circular connection of the narrative's end with its beginning.

On the whole, wordplay is an important device through which Renaut achieves the unity of the *Ignauire* narrative. He creates a complex system relying on Reduplication, such as that of *don* and *cuer*, and Paronomasia, such as that of *don* – *guerredon*. He also reuses the same words modified through the conversion between nouns and verbs, or through conjugation. In addition, the author employs synonymous expressions, as with *guerredon* and *venjanche*, and exploits Ambiguity and the metaphorical potential of words. The wordplay is interwoven through the entire narrative, with strands of new meanings joined on to the established ones. The new meanings of words allude to the old ones, and thus connect separate passages, just as parallel ambiguous expressions link the end of the narrative to the prologue.

### ***Repetition of the same word at a specific place: Epanaphora, Antistrophe and Interlacement***

Unlike Reduplication, Transplacement and Paronomasia, some figures specify what place the repeated word should occupy within a certain structure. The *Rhetorica ad Herennium* explains that the figures Epanaphora (*repetitio*), Antistrophe (*conversio*) and

Interlacement (*complexio*) are, respectively, concerned with the repetition of the same expression at the beginning of successive phrases, at the end, or both.<sup>41</sup> Expressions are thus brought forward not only because they are repeated, but also because they produce a rhyme. In the rhetorical Climax (*gradatio*) the speech proceeds only after a word from the previous section has been repeated, as in the following example: "I did not conceive this without counselling it; I did not counsel it without myself at once undertaking it; I did not undertake it without completing it; nor did I complete it without winning approval of it" (p. 315).<sup>42</sup> Geoffrey of Vinsauf (*Poetria nova*) and Matthew of Vendôme adopt the rhetorical Epanaphora, Antistrophe and Interlacement, although Matthew gives the figures different names.<sup>43</sup> Moreover, Matthew's example of appropriate repetition, "Astur, the most handsome, / Astur, relying on his horse" (p. 102), has the form of Anaphora.<sup>44</sup> To the figure Climax, also adopted by Geoffrey, Matthew adds an example that involves the climax of a grammatical construction.<sup>45</sup>

Among the authors of the lays, Jean Renart in *Ombre* seems to take the greatest advantage of Antistrophe. He ends two successive lines with the same word relatively often, and avoids potential blame for the lack of skill in rhyming by changing the word's meaning. In the two instances when he employs the rhyme *conte*, for example, he changes its meaning from "counts" (the nobles) to a "story", and from "argument" to "story". He says:

Miex l'em prisent et roi et conte.  
Or escoutez en icest conte  
Que ferai, s'aucuns ne m'encombre,  
Et dirai ci, du Lay de l'Ombre. (vv. 49-52)

[He ... is held in higher esteem by counts and kings. So listen now to what, provided I'm not hindered, I will make of the Lay of the Reflection, as I shall recount it in the following tale. (p. 64)]

Bien l'a en son venir hurté  
Par parole, et desfet son conte,  
Si con cil qui m'aprist le conte  
Le m'a fet por voir entendant. (vv. 388-391)

<sup>41</sup> *Rhetorica ad Herennium* IV.xiii-xiv.19-20 (pp. 275-279).

<sup>42</sup> *Rhetorica ad Herennium* IV.xxv.34; *Poetria nova* vv. 1144-1152 (pp. 57-58).

<sup>43</sup> *Poetria nova* vv. 1098-1100 (p. 56); *Ars versificatoria* III.5-7 (p. 88). Matthew calls Epanaphora Anaphora, Interlacement Epanalepsis and Antistrophe Anadiplosis.

<sup>44</sup> *Ars versificatoria* IV.11 (citation). Matthew's fourth example of an appropriate repetition, which occurs in an intercalary verse or refrain, also bears some similarity to Anaphora, because, as demonstrated in Matthew's example, the phrases before and after the interpolation begin with the same expression (*Ars versificatoria* IV.1; p. 102).

<sup>45</sup> *Poetria nova* vv. 1144-1153 (pp. 57-58); *Ars versificatoria* III.42 (p. 96).

[With these words she succeeded in stopping him in his tracks and upset his reckoning, as I was given to understand by him who told me the story. (p. 70)]

However, while such wordplay proves his skill in ornamentation, it has no greater impact on the arrangement or the unity of the narrative.

The rhyme consisting of the expression *sens*, on the other hand, plays a part in the ongoing themes of ingenuity and courtly propriety. The *sens* employed in the following lines refers to the appropriate feudal behaviour and to a "meaning":

'Je n'entendoie au regart rien  
Se cortoisie non et sens;  
Mes vos l'avez en autre sens  
Noté folement;' (vv. 424-427)

[I meant nothing by my look beyond the requirements of good manners and good sense. You read another and extravagant meaning into it,' (pp. 70-71)]

In an earlier passage, the author similarly combines *sens*, the "good sense", with a pronoun "her":

La colors l'en croit et avive  
De ce qu'il dit qu'il est toz sens.  
Puis li a dit par molt biau sens: (vv. 374-376)

[Her colour quickened and glowed at hearing him say he was wholly hers [*sens*]. Then she said to him with a happy pertinence [*biau sens*]: (p. 70)]

In this case the repetition not only displays the author's skill in rhyming, but also highlights the expression, and through it the overall theme of *sens*.

An expression is rarely repeated at the end of a line more than once. If such a repetition does occur, it is employed for localized emphasis and consists of varied forms of a word. In *Trot*, for instance, the lines ending with the forms of *esgarder* amplify Lorois's passive observation of the ladies.<sup>46</sup> In *Melion*, the author plays with the forms of *amer* (vv. 111-116) and *mener* (vv. 125-128; also 104 and 134) on the occasion of the protagonist's falling in love and marriage. The purpose of *amer* is to allude to Melion's earlier vow (vv. 19-22) that he would love only a lady who has never loved anyone else. Neither of these examples, however, has an impact on the narrative as a whole.

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<sup>46</sup> *Trot* vv. 190-195.

More relevant to the unity of a narrative, is Henri d'Andeli's use of Antistrophe and Interlacement, which he combines with Paronomasia. The words repeated in the relevant passages of *Aristote* are connected with the message of the narrative and its purpose. In the first passage, the accumulation of similar expressions, and the figure of Antistrophe, evolve around the words *maine* and *fole*, which refer to the foolish life that Alexandre leads on account of his love:

Li rois avuec s'amie maint,  
S'en parolent maintes et maint  
De ce qu'il en tel point s'afolle  
Et qu'il maine vie si fole (vv. 115-118)

[The king dwells with his beloved,  
Many of them often speak of it and say,  
That by it he is making a fool of himself,  
And that he is leading a foolish life]

In the second passage, consisting of Aristote's speech, the author stresses the loss of wisdom through Interlacement:

'S'ai en aprenant ai desapris,  
Desapris ai en aprenant,' (vv. 346-347)

['So while learning of love I have not studied,  
And I have not studied while learning about it.']

In this case, Interlacement coincides with the figure Chiasmus (*commutatio*) which describes two clauses of a sentence composed of the same words but arranged in an inverted order.<sup>47</sup> The message of the two passages is not hard to find: love causes the undoing of wisdom and leads to folly. As this idea underlies the whole story, the repetition of words helps the author to amplify it.

The Interlacement in the lay *Trot* deserves closer attention because of its relevance to the arrangement. The anonymous author uses interlacing lines when digressing from the main story line. The lines "Et en molt grief torment estoient. ... Molt estoient en grief torment" (vv. 156, 161) ["And in grievous torment they were. ... They were in grievous torment"],<sup>48</sup> for instance, surround the comments in which the author gives his opinion about the condition of the trotting ladies and promises to justify it. The single trotting lady

<sup>47</sup> *Rhetorica ad Herennium* IV.xxviii.39 (pp. 325-327); Caplan translates the technique as Reciprocal Change. *Poetria nova* v. 1174 (p. 58).

<sup>48</sup> Based on the translation by Burgess and Brook, p. 501.

includes similar transitional lines in her speech both before and after she digresses to the proverb which is to support her warning against repenting too late: "Qui trop tart s'en repentira; ... Repenties some trop lent" (vv. 282, 288) ["And [who shall] repent too late; ... We have repented too slowly" (p. 507)]. In this case, the corresponding lines slightly differ because they employ different tenses, synonymous expressions and have a different subject. On both occasions, the interlaced lines are situated just before and just after a Digression and perform the role of a transition.

Authors usually employ Epanaphora for restating the topic at hand. In *Tydorel*, for instance, the double reference at the beginning of consecutive lines highlights the protagonist's prowess; he is "Preuz et hardiz et combatanz, / Preuz et cortois et vertuos" (vv. 138-139) ["Brave, bold and skilled in combat, / Brave, courtly and strong" (p. 333)]. In *Melion*, the word *molt* (very) highlights the extent of the protagonist's distress with his existence as a wolf and the subsequent joy when he notices the arrival of his lord King Arthur:

Molt fu dolans, molt li pesa  
De ses leus que il perdu a.  
Molt a traveillié longement, ...  
Molt fist bel tans, bon vent avoit,  
Molt fu la nef et riche et grans.  
Il i avoit bons esturmans;  
Molt par fu bien apareillie, ...  
Molt en fu liés, molt s'esjoï,  
Car encor quide avoir merci. (vv. 333-335, 346-349, 359-360)

[He was very unhappy and troubled  
About his wolves, which he had lost.  
For a long time he had suffered, ...  
The weather was fine, they had a good wind;  
The ship was both splendid and large ...  
He was very happy about it and rejoiced greatly,  
For he believed he would yet find mercy. (p. 451)]

In the lay *Tyolet*, the questions that the protagonist poses to the shape-shifting knight in order to satisfy his curiosity about the armour commence with the expressions *Dites le moi* (vv. 170, 174, 178) and *Et que/Et qu'est* (vv. 157, 165, 167, 173), which reveal his childish naivety and fascination.

An example of an anaphoric speech is offered in *Lecheor*, where the lady's questions, which enquire after the source of all knightly virtues, begin with *Par cui*, *Por goi* and *Por qui* (vv. 68-77). The repeated expressions focus attention on the one thing that

all the questions are aimed at; as the lady subsequently explains, she has been talking about female sexual organs. The passage is united both by the unpronounced answer and by the gathering of similar and identical words. Moreover, the extent of the repetition makes the passage stand out, and highlights its importance in view of the entire narrative.

The authors of the Old French lays, therefore, employed word repetition not only within a few lines, in order to amplify a topic at hand or to display their skill, but also used the techniques to carry a theme or an idea binding the entire text. While the idea captured in key words sprinkled throughout a narrative is usually linked to the overall message, this does not apply in all cases. However, even the expressions that recur only within a passage may offer an insight into the overall idea the narrative strives to convey. Furthermore, the small-scale repetition may highlight the prominent significance of a section, or even represent a device of a structural transition, like the verses that surround the Digression in *Trot*.

### ***Repetition of a motif***

As with words, even motifs may be repeated at a specific place within a certain structure. The most common kind of such repetition is the placement of the same motif at the beginning and at the end of a section in a narrative. However, the structural placement of motifs also occasionally corresponds to the patterns of the rhetorical and poetic figures Epanaphora, Antistrophe and Interlacement, and the concepts relating to words can be applied to motifs within narrative sections. William Ryding views the motifs that recur with structural regularity as the "narrative equivalent of rime" (p. 92).<sup>49</sup>

The simplest repetition of a motif within a structure involves the motif being placed at the beginning and end of a narrative or its part. In the story of Graelent, for example, the motif of a mantle is repeated in the first and the last scenes of the knight and his otherworldly lady. Although the motif does not change, and on both occasions the person wearing the mantle has just emerged from amazingly clear water, the situations are to a

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<sup>49</sup> Ryding (pp. 92-93) comments on the structural regularity of motifs in relation to the recurring topic of escape and non-recognition in the eleventh-century *Life of Saint Alexis*. Carefully situated, these motifs mark the beginning of three new narrative sections.



certain point inverted. Initially, Graelent puts the mantle on the lady's shoulders when she, after having bathed in the spring naked, dresses in a chemise. In the final scene, the lady pulls the drowning hero out of the perilous river, takes his wet clothes off, and afterwards wraps her mantle around him.<sup>50</sup> The two scenes are inverted not only because of the exchanged roles of the characters, but also due to the reversed order of getting dressed or undressed, and because of the difference in the flowing water. While the spring might indicate the beginning of love, the strong current could represent its development. At the same time, the lady's original nakedness and Graelent's undressing might be seen as the arrival to and departure from the earthly realm (as opposed to the otherworldly realm). Through the mantle, each of the characters is cloaked with the other's love, as well as accepted into the other's world. From the structural perspective, these mirroring scenes provide the narrative with a symmetrical balance.<sup>51</sup>

Similar symmetry also appears in other lays. In *Ignare*, the beginning and the end sections of the story contain ladies' praise of their lover. In the confessions at the outset of the story, the ladies praise the virtues of their living lover, whereas in the end they compose a song about a dead lover and their lost delight.<sup>52</sup> On both occasions, each lady adds to the praise. In *Tyolet*, the parallel consists of two dialogues, one displaying the protagonist's inexperience with the world, the other his learnt wisdom. In the initial dialogue, the hero engages in an exchange with the shape-shifting knight, and in the final interrogation he questions the treacherous knight.<sup>53</sup> The two dialogues respectively demonstrate Tyolet's naivety and his eloquence. Another contrasting parallel can be found in *Oiselet*. It consists of the initial image of fertility and the healing power of the garden, and its final drying up.<sup>54</sup> Likewise, in *Doon*, we witness the lady's resistance to being "enslaved" by a husband, and later her distress when her new husband announces his departure.<sup>55</sup> The two passages enframe the part of the narrative concerning the ride. In each of these examples, the parallel motifs are composed of identical elements, which, at the same time, contrast each other.

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<sup>50</sup> *Graelent* vv. 272-275, 727-732.

<sup>51</sup> The repetition of a motif also features in *Melion* (vv. 75-85, 134-194), where the arrival and the departure of the lady are accompanied with the motif of a stag hunt.

<sup>52</sup> *Ignare* vv. 101-199, 589-606.

<sup>53</sup> *Tyolet* vv. 155-180, 643-663. For more on the final interrogation see Chapter Seven, pp. 322-325.

<sup>54</sup> *Oiselet* vv. 27-70, 399-407.

<sup>55</sup> *Doon* vv. 17-28, 167-172, 188.

Another example of symmetry is found in the initial situations of the two sections of *Haveloc* where the protagonist obtains an axe to ward off some sort of a threat. Unlike the above examples, this repetition involves two sections and corresponds to the figure Interlacement. Whereas on the first occasion Haveloc protects Argentille from the kidnappers, on the second, he attempts to save himself and his wife from the danger of an imagined trial.<sup>56</sup> Both incidents ultimately lead to the recognition of the hero, supported by the proof of his identity. At the end of the first section, Sigar Estal notices Haveloc's resemblance to his father, and the identity is later confirmed by a flame surging from the hero's mouth.<sup>57</sup> The public announcement of Haveloc's origin occurs at the end of the second section, and follows the protagonist's successful blowing of the horn (a task that only a true heir to the throne may perform).<sup>58</sup> The two sections proceed in a similar way (they describe a struggle and a test leading to recognition), but while one focuses on the private level, and the other one develops in public. The repeated motifs in *Haveloc* provide the structural markers of the beginning and the end of each section, and suggest that there is a similarity between them.

In *Guingamor*, a repetition of motifs makes the composition of the hunt cyclic. Guingamor's hunt clearly consists of two parts, and within each there is a repetition of the same situation. Outside the forest, the author repeatedly reports on the release of the dogs, and inside the forest, the hero several times recommences his pursuit of the boar with the king's setter.<sup>59</sup> In the first part of the hunt, the hunters initially follow the bloodhounds, and afterwards two packs of dogs are unleashed, one after the other. Each time the dogs are released the author comments on their barking, and with consecutive releases adds the remarks on Guingamor's sounding of the horn, and of the dogs getting tired.<sup>60</sup> The cyclic description of parallel actions, as well as the noise (barking and the sound of the horn), successfully portrays the tumult of the hunt. The subsequent release of the king's setter is still linked to the repeated unleashing of the dogs. However, it also represents a transition to the second part, which is concerned with the loss and recovery of the setter pursuing the boar.<sup>61</sup> In this section, the knight either rushes forward, or the narrative lingers at a

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<sup>56</sup> *Haveloc* vv. 696-700, 864-868.

<sup>57</sup> *Haveloc* vv. 737-746 (Sigar Estal's suspicion), 826-840 (confirmation).

<sup>58</sup> *Haveloc* vv. 911-928.

<sup>59</sup> *Guingamor* vv. 279-314, 315-420.

<sup>60</sup> *Guingamor* vv. 279, 283, 294 (the following of the bloodhounds, two packs released), 280, 290, 296, 310 (barking), 282, 295, 309 (the sounding of the horn), 292-293, 314 (dogs getting tired).

<sup>61</sup> *Guingamor* vv. 315-316 (the release of the setter), 317-420 (the loss and recovery of the setter).

standstill to allow the protagonist's search for the animals and his exploration of the marvellous palace (accompanied by another search for animals).<sup>62</sup> The succession of the pursuit—the loss of the setter, the search for it, and the recovery of the animals—occurs twice before Guingamor stumbles across the damsel.<sup>63</sup> In the second stage, the knight gets much closer to the animal than before, and almost catches it. Such progress suggests a climactic movement.<sup>64</sup>

While the two situations repeated in the course of the hunt are composed of different steps, they share the recurring motifs of the dogs' pursuit of the boar, their barking and the sound of the horn. The two parts of the hunt are thus "rhymed" through specific motifs not only within themselves, but also to each other. In addition, the linkage between the episodes ensures a continuous transition between realms, because during the hunt the protagonist moves from the village surroundings to the forest, and then, with the crossing of the perilous river, deeper into the realm of the other world.

The consecutive releases of the dogs in Guingamor's hunt can be linked to the method of Epanaphora, because each of them commences the next stage in the pursuit of the boar. However, the sections of the hunt also contain multiple internal "rhymes" which surpass the patterns of word-repetition. Such repetition is more elaborate than the Interlacement in *Haveloc*, or the repetition at the beginning and end of a narrative or its part, which can be found in *Tyolet*, *Oiselet*, *Ignoure*, *Graelent* and *Doon*. However, all these examples of the repetition of motifs indicate the authors' effort to create certain structural regularity. According to Ryding, the regularity in arrangement results in an impression that the narrative proceeds in a logical way, because "even when there is no indication of logical coherence within the story itself, if the various episodes function to illustrate the coherent workings of the artist's mind, we may say that the work itself is coherent" (p. 29).

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<sup>62</sup> For the passages which slow down the hunt refer to Chapter Four, p. 197.

<sup>63</sup> *Guingamor* vv. 317-351, 352-420. The final recovery of the setter and the boar happens later on (in vv. 571-574), when the damsel fulfils her promise and gives the animals to the knight before his journey back.

<sup>64</sup> *Guingamor* v. 361.

### *Parallel sections and Antithesis*

When two sections of a narrative share a great number of motifs and proceed in corresponding stages, they create parallel passages that may have an impact on the overall structure of a text. Corresponding sections in the lays not only result in the regularity of structure but also help to amplify the underlying idea. Ryding recognizes the versatility of repetition when he says that it "may serve several ends in the composition of medieval narrative. Fundamentally an instrument of amplification, it may also serve as a principle of thematic recurrence or as a way of balancing one part of a story against another" (p. 98). Repetition is embedded in several of Geoffrey's amplification techniques, such as Refining which recommends the restatement of an idea, or Opposition, which reinforces a positive statement by saying the same thing in an opposite way. The amplification technique closest to the repetition of an idea through parallel passages is Hidden Comparison, which repeats an idea by associating the similarities between two things. In addition to relying on the similarities, the relationship between parallel passages relies on differences, and involves Contrast. Ryding views parallel passages as repetition with inversion.<sup>65</sup>

As parallel passages capture two contrasting perspectives of the same thing, they are based on the concept behind the ornamentation figure Antithesis (*contentio*),<sup>66</sup> and so have an antithetical relationship. The *Rhetorica ad Herennium* specifies that in this figure "opposing thoughts ought to meet in a comparison" (p. 377), or, in Geoffrey's words, Antithesis is "a comparison in which the positions set forth are antithetical to each other" (p. 61). According to Matthew of Vendôme, Antithesis "is a contrast in which opposites are pitted against each other" (p. 93).<sup>67</sup>

Because the corresponding motifs in parallel passages lead to the underlying ideas behind the narratives, they can be perceived as pointers or signs. As Chenu explains, in the second half of the twelfth century the method of interpreting signs in order to uncover the meaning behind them was used to attain the knowledge of God; in this process "l'intelligence humaine doit passer par la matière pour atteindre aux réalités transcendantes,

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<sup>65</sup> Ryding, pp. 96-97.

<sup>66</sup> *Rhetorica ad Herennium* IV.xlv.58 (p. 377); *Poetria nova* vv. 1253-1254, 1345-1351 (pp. 61, 64); *Ars versificatoria* III.26 (pp. 93-94). It should be noted that Antithesis also represents a figure of diction (*Rhetorica ad Herennium* IV.xv.21 (p. 283)); see also *Poetria nova* vv. 1103-1105 (p. 56) and *Ars versificatoria* III.25, 27-29 (pp. 93-94).

<sup>67</sup> *Rhetorica ad Herennium* IV.xlv.58; *Poetria nova* vv. 1253-1254; *Ars versificatoria* III.25.

de soi inconnaissables" (p. 174). Such is the method of Analogy in the religious context. In secular poetry and prose, the concept of Analogy was applied to a "horizontal" reference between themes in a narrative. In relation to the literary Analogy, Vinaver highlights the importance of parallel themes in the cyclic romances, and notices the interconnection between episodes within a narrative, in that even a brief remark can bring to mind a previous passage.<sup>68</sup> In this way, Analogy is based on the juxtaposition of the previous and the current passages. Once the connection between two passages has been established, the underlying idea becomes clear:

As we follow the elaboration of Arthurian romance in the thirteenth century, more examples of this kind come to our notice: examples of how the juxtaposition of analogous incidents can be used as a means of bringing to light something which would otherwise have remained unknown or unexplained (Vinaver, p. 105).<sup>69</sup>

The deciphering of the idea behind parallel sections, therefore, relies on the identification of the corresponding motifs, juxtaposition of the two passages and interpretation of the meaning.

In the parallel presented in *Ignauze*, the first section focuses on the ladies, and the corresponding verses portray the activities of the lords.<sup>70</sup> The resemblances and differences between the two sections are quite notable, and rely mainly on the correspondences between characters, specifically their purpose and actions. Both sections feature a character whose testimony leads to a revelation. While in the first section the confessions to the priestess reveal the ladies' common lover, in the second section the *losengier* tells the lords about Ignauze's relationship with the ladies. In reaction to the startling news, the group of ladies and the group of lords plan their revenge: Ignauze is to be trapped (by the ladies) and imprisoned (by the lords). On both occasions, the entrapment happens when the lover meets with a single lady, the depiction of the encounter includes a dialogue, and one of the characters expresses a desire to kill the lover. While the first encounter finishes with the metaphorical imprisonment (Ignauze must commit to a relationship with only one lady), the second imprisonment by the lords consists of his physical confinement in the dungeons.<sup>71</sup>

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<sup>68</sup> Vinaver, pp. 104-105.

<sup>69</sup> For more on Analogy in relation to induction and the *enthymeme* by example see Chapter Seven, pp. 336-337.

<sup>70</sup> *Ignauze* vv. 65-365, 366-513.

<sup>71</sup> *Ignauze* vv. 200-211, 422-438 (revelations), 212-225, 442-466 (plans of revenge), 341-357, 510-514 (imprisonments).

The passages are connected through their underlying ideas, as well as through the motifs. Each of the corresponding sections denounces a certain kind of amorous relationship. In the first, the ladies uncover and protest against the lover's liaison with a considerable number of ladies, and, in the second, the lords object to the adultery of their wives. By designing the parallel passages the author achieves two things: he juxtaposes two types of inappropriate relationships, and presents a conflict between love and marital union. The passages in *Ignoure* are therefore united not only because they contain similar motifs, but also because they describe the same idea from a different perspective.

However, the two parallel parts of the narrative are subsequently followed by a third,<sup>72</sup> depicting the struggle between the lords and the ladies, with *Ignoure* in the background. In each of the three sections, the audience witnesses an encounter between two of the three parties: the ladies, the lords, and the lover (in the first section, the ladies interact with *Ignoure*; in the second, the lords interact with *Ignoure*; and in the third, the lords interact with the ladies).

Due to their extent, the corresponding parts in the *Melion* narrative also affect the overall structure of the lay. They are inverted, or antithetical, to each other, because the repeated section depicts a situation which contrasts with the first, but contains the same motifs. In the first section *Melion* is a happy knight, and in the second he is an animal enduring hardships in Ireland. The two mirroring sections portray the hero's exile into wilderness, and are both announced with a vow. The first exile is brought about by *Melion*'s vow that he will only love a woman who has never loved before, and by the ladies' subsequent promise that they will never love him or speak to him. The ladies' vow is paralleled in the second section by the promise of *Melion*'s wife, who proclaims that she shall never eat again unless she gets a piece of the animal.<sup>73</sup> While on the first occasion *Melion* loses taste for adventures and public esteem, on the second he loses love and human appearance. On both occasions, the promises lead to the knight's exile; the happy exile of the fief granted to *Melion* by Arthur contrasts with the animal exile into the

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<sup>72</sup> *Ignoure* vv. 515-617.

<sup>73</sup> *Melion* vv. 15-22 (*Melion*'s vow), 27-36 (ladies' vow), 146-148 (wife's vow). *Melion*'s oath also reverberates in the lady's words that she has never loved and never will love anyone but *Melion* (*Melion* vv. 111-116).

wilderness imposed by the wife.<sup>74</sup>

However, the deliberate correspondences between the two sections are more detailed than suggested in the preceding outline. While at his fief on the rugged coast Melion joyfully hunts forest animals with his hunters, in Ireland he and his ten companion wolves hunt livestock and people.<sup>75</sup> The hundred ladies who refuse to speak to Melion after his vow seem to be punished in Ireland where the werewolf slaughters a hundred cows and oxen. Also, just as the wife's betrayal concludes the first section, the peasant's betrayal ends the plundering by the wolves. The betrayals are respectively followed by Melion's and Arthur's sea-voyages to Ireland.<sup>76</sup> The two contrasting experiences of the wilderness amplify the difference between the feudal relationship (both with the lord and the fellow knights) that provides Melion with stability and happiness within the bounds of the courtly society, and the amorous relationship resulting in Melion's transformation into a savage beast. Due to their extent, the wilderness sections form two out of the three main parts of the narrative. The remaining part further amplifies the importance of feudal support, as it is Arthur who returns Melion to his knightly self.

Melion's wilderness in Ireland represents, in comparison to the wilderness in Arthur's realm, an inverted reality. This reality, in fact, can be seen as a representation of an "upside down" world.<sup>77</sup> The inversion is created through the transformation of humans into animals. The author not only changes the protagonist into an animal, but also gives him a company of beasts instead of knights. Together, they first kill cows and oxen (which parallel the ladies in the first section) and then turn to killing people (as opposed to forest animals in the first section). Nevertheless, not all corresponding motifs featuring in the parallel sections are inverted. The oaths and the betrayals, for instance, are carried out by humans in both sections, and on both occasions it is King Arthur who saves the day. The inverted elements are, therefore, combined with the "positive" equivalents.

The two parallel passages in *Melion* are so extensive that they divide the lay into

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<sup>74</sup> *Melion* vv. 38-42, 215-218 (hardships), 61-82, 252-335 (exiles).

<sup>75</sup> *Melion* vv. 71-82 (forest animals), 254-255, 265 (livestock), 273-274 (people).

<sup>76</sup> *Melion* vv. 31, 257 (a hundred ladies/animals), 189-200, 288-320 (betrayals), 220-245, 337-371 (sea voyages).

<sup>77</sup> The idea of the "upside-down" reality draws on the "upside-down" *topos*, which was used by both the classical and medieval authors. For the discussion of the *topos* see Curtius, pp. 94-98.

two parts and make it bipartite.<sup>78</sup> Ryding considers bipartition as the structural arrangement most typical for the twelfth-century texts, and points out that while in the *chansons de geste* the two parts are divided by the death of the protagonist, and the second movement is motivated by revenge, in Chrétien's romances the death is symbolic.<sup>79</sup> From this point of view, Melion's transformation from a happy husband into a wolf could represent a "death". While his marriage ends his bachelor "exile" and solves the conflict created by the initial vow, the transformation into a wolf forms a new conflict that demands the continuation of the plot.

A symbolic death might also have the form of a missing father, as in the lay *Doon*, or of a missing beloved, as in *Desiré*.<sup>80</sup> Both Doon's departure and the lady's disappearance instigate the continuation of the stories, and separate the first part of the narratives from the second. While there is no obvious correspondence between the two parts in *Doon*, it is possible to conceive a parallel between the task of the ride set by the lady, and the task that Doon sets for his new wife: to bring up their son well, so that he becomes an excellent knight. By beating Doon at the tournament, the son proves that the lady has fulfilled her task, and so Doon and the lady can finally achieve their union.

As in *Melion*, the parallel passages in *Desiré* are linked through inversion. The inverted passages in *Desiré* commence with the hero's visit to the forest. On his first visit, Desiré sets out to visit the hermit at the Black Chapel in the forest area of *Blanche Lande* (the White Clearing). He diverts from his path to the hermit, however, and goes into the forest where he meets and falls in love with a beautiful damsel. The section conveys the idea that the marvellous damsel of the forest interrupts the knight's path to God. Conversely, on Desiré's second visit, the hermit diverts the knight from visiting his beloved, and leads him towards God.<sup>81</sup> The repeated passage marks a new development in the narrative and a shift in the hero's spiritual and emotional loyalty. The two contrasting destinations, the Black Chapel and the White Clearing have the opposite purpose on two

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<sup>78</sup> Note that according to Ryding (pp. 29-31) a narrative is not arranged around an "ideological core", but the device of bipartition determines the primary structure to which the central idea or ideas are attached. However, in some lays (especially *Melion*, *Desiré* and *Trot*), bipartition is the result of both the structural and ideological design.

<sup>79</sup> Ryding, pp. 116, 126-125. Ryding (pp. 118-134) gives examples of *Chanson de Roland* and *Chanson de Guillaume* and also notes bipartition of the eleventh-century *Vie de Saint Alexis*, and in relation to romances remarks on the genealogical bipartition of *Cligés* and discusses *Erec et Enide*, *Yvain* and *Lancelot*.

<sup>80</sup> *Doon* vv. 186-187; *Desiré* vv. 341-344.

<sup>81</sup> *Desiré* vv. 125-132, 306-314.



parallel occasions. Together, however, the trips to the forest portray Desiré's struggle between his loyalty to God and the loyalty he promised to his lady. In addition to portraying the diverse options concerning loyalty, therefore, the parallel passages also enable the author to depict the protagonist's inner conflict.

In *Trot*, Antithesis is used not only in the design of parallel passages in the middle of the text, but also in the arrangement of the entire narrative. While the first half of the lay focuses on the happy Lorois and the happy galloping ladies, the second half is preoccupied with the unfortunate trotting group and the story of the single unfortunate lady. Together the groups portray two diverse modes of existence.<sup>82</sup> The structural arrangement of *Trot* can be divided as follows:

- 1-4 Prologue
- 5-24 Lorois's estate
- 25-75 Lorois's dress and ride
- 76-146 Two groups of happy ladies and knights (160 of each)
- 147-200 Unfortunate ladies and unfortunate knights (100 of each)
- 201-292 Encounter with the single lady
- 293-302 Lorois returns to the castle and tells the ladies about trotting and ambling
- 303-304 Epilogue

The sections dealing with the happy ambling and the unfortunate trotting ladies are situated in the middle (vv. 76-146, 147-200). The portrayal of the happy group is preceded by the description of the "happy" hero Lorois (vv. 25-75), and an unfortunate lady follows the unfortunate assembly (vv. 201-292). The mirroring images of the castle scenes further maintain the symmetry. The description of the hero's castle and lands before he sets off on his quest for a nightingale corresponds to his return to the original setting in order to relate what has happened (vv. 5-24, 293-302). The prologue and epilogue which enframe the narrative provide information about the transmission of the adventure (vv. 1-4, 303-304). When compared to the arrangement of words in a sentence, the structure of *Trot* corresponds to the poetic figure Chiasmus (*commutatio*) that describes two clauses of a sentence composed of the same words but arranged in an inverted order.<sup>83</sup>

<sup>82</sup> As Burgess and Brook (pp. 484-485) point out, the author of *Trot* was inspired by Andreas Capellanus's three groups of ladies, but modified them in order to achieve two contrasting images.

<sup>83</sup> For Chiasmus see p. 258 above. Ryding mentions Chiasmus of inverted scenes on pp. 97-98.

### *Varied repetition of episodes: Transplacement and Paronomasia*

While parallel passages draw on the resemblances and inversions between two sections of a narrative, lays also contain multiple repetitions of an episode. When this occurs, the structurally bound motifs are repeated not once, but several times. The similarity between the repeated episodes is closer than that between two parallel sections because in the multiple repetition of episodes the authors repeat a slightly altered identical scene. This repetition of modified episodes can be likened to the repetition of modified words, because it is technically similar to Paronomasia, which reintroduces words that look or sound alike. It also has affinities with Geoffrey's Transplacement (the reusing a word in a different case). However, while the paronomastic expressions have different meaning, the modified episodes express, and thus amplify, the same thing.

William Ryding calls a sequence of similar events "varied repetition" and identifies its two basic patterns and uses. Firstly, he gives an example of a duplicate episode, where the added episode mirrors the original one. An author thus expands a story with minimum effort.<sup>84</sup> Secondly, he considers trebling, the triple repetition of an episode. The effect of trebling can be artistically enhanced through climax:

Varied repetition appears to function most effectively as a principle of structure when it is supported by a climactic movement. Even in the absence of a logical progression in his story, the narrator can manage to engage the attention of the reader more and more deeply by making each adventure more serious or more intense than the preceding one (p. 88).

Among the lays, an apparent inclusion of a doubled episode features in *Doon*.<sup>85</sup> After the hero fulfils the task originally set by the lady, and after he survives the unpronounced part of the task by staying alive overnight, he proves himself worthy enough to deserve the reward. The lady's sudden decision that Doon must embark on another ride, seems unjustified:

'Plus vos estovra traveillier  
Vostre cors et vostre destrier.  
En .I. jor vos estuet errer  
Tant comme .I. cisnes puet voler;  
Puis vos prendré sanz contredit.' (vv. 135-139)

[ 'You will have to make

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<sup>84</sup> Ryding, pp. 86-87.

<sup>85</sup> *Doon* vv. 91-128 (first episode), 133-152 (second episode).

Your body and your horse undergo further trials.  
In a single day you must travel  
As far as a swan can fly;  
Then I shall marry you without more ado.' (pp. 265-267)]

Moreover, the second task is easier than the first as it lacks the additional threat of being murdered during the night. This points to the author's inclusion of the duplicate scene rather than to the reduction of a triple scene, that might have potentially existed in the source material. The second episode both expands the narrative, and amplifies the protagonist's ability to ride unusually fast for long distances.

Trebling, the multiplication of an episode common in folktales, occurs in the lays relatively frequently. A typical instance of trebling in folktales is the hero's having to complete an increasingly difficult task on three consecutive days.<sup>86</sup> In the anonymous lay *Espine*, the author uses trebling when the young knight, eager to prove his prowess in the adventure of the Hawthorn Ford, battles three otherworldly knights, one after the other. In the first fight, the knights use lances to exchange blows and fall on the ground, but scramble back onto their horses. However, before drawing their swords, the first otherworldly opponent tumbles to the ground again and loses the battle. The second encounter is much fiercer, the sword fight follows the clash of the lances and the horses collapse. Were it not for the girl's intervention, one of the knights would have been hurt. The fighting is even more violent in the battle with the third knight, in which the lances are splintered, sparks fly when the swords hit the shields, and the knights have difficulty keeping in their stirrups. Each battle becomes more and more dangerous, although the fierceness of the second combat is downplayed due to its brevity.<sup>87</sup> While the girl's growing fear for her lover increases the suspense of the battles, the danger of the third exchange is diminished with the last knight's assurance that the youth shall go home unharmed:

'Amis', fet il, 'car remontez,  
Et une foiz a moi jostez,  
Puis vos em porroiz bien aler;' (vv. 399-401)

['Friend', he said, 'get back on your horse  
And joust with me once more,

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<sup>86</sup> For a note on trebling see Propp, pp. 74-75. See also Weston's *The Three Days' Tournament: A Study in Romance and Folk-Lore*, where she states: "East or west, north or south, wherever we have traced our story, whatever the hero's feat—whether the rescuing the princess from a devouring dragon, or the winning her hand at a knightly tournament—the days required to complete the task are *three*—neither more nor less" (p. 34).

<sup>87</sup> *Espine* vv. 318-468.

Just as the double ride of Doon amplifies his riding skill, in *Espine* the young knight's triple fight sufficiently proves his prowess in combat. In this way, the repetition of episodes coincides with the amplification technique Refining.

Chapter Four mentions trebling in relation to the *Melion* passage where the wolf approaches Arthur in Ireland for the first time.<sup>88</sup> By eating bread, then meat, and then drinking wine, the wolf repeatedly demonstrates that he is not savage but has good manners. Trebling is further captured in the arrival of the ladies in *Graelent*. Although there can be no doubt about the beauty of the first two arriving ladies, the next two are even more beautiful, and prepare the way for the last lady, who appears to be truly beautiful. The climactic movement of the arrivals is based on the ladies' increasing beauty, and is supported with the increasing praise by the assembly.<sup>89</sup> This Refining obviously amplifies the theme of beauty, which is central to the *Graelent* narrative.<sup>90</sup>

The arrivals of three men mark three increasingly ridiculous bedroom scenes in the lay *Espervier*. Already the first scene contains some aspects of ridicule, because the man who arrives and pays advances to the lady is a servant of her lover. The subsequent arrival of the lover causes the servant to hide, and from his hiding place he must patiently observe the amorous exploits of his lord. The husband arrives next; he finds the lover as he is leaving the lady's room, and discovers the servant hiding behind the bed.<sup>91</sup> The second and third scenes closely resemble each other because of the sequence of actions: the lady notices a man coming, quickly instructs her companion on what to do, the companion obeys, and the lady welcomes the newcomer. The increasing absurdity of the scenes, as well as the lover's puzzling exit from the lady's room, represents the author's means of producing a comic effect.

Varied repetition in *Oiselet* concerns the little bird's three sayings.<sup>92</sup> Every time the bird presents a saying, the author replicates the sequence in which the bird urges the villain to listen properly, states the proverb, and earns the anger of the villain who 'knew that'. The

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<sup>88</sup> See pp. 208-209.

<sup>89</sup> *Graelent* vv. 579-634.

<sup>90</sup> For the discussion of beauty in *Graelent* see Chapter Two, pp. 115-116.

<sup>91</sup> *Espervier* vv. 100-216.

<sup>92</sup> *Oiselet* vv. 269-337.

villain's frustration and anger appears to augment with each saying, as soon as the villain realizes that he is not hearing anything new.<sup>93</sup> The restatement amplifies the idea that the villain is a base person who is not ready to hear and comprehend the wisdom of the proverbs.<sup>94</sup> The same baseness prevents the villain from understanding the magic of the garden, and ultimately leads to its destruction.

The authors of *Ignauire*, *Cor* and *Mantel* break the convention of three repetitions by designing a more extensive multiplication of episodes. *Ignauire* portrays five mock confessions which reveal the esteem that all eleven ladies hold for their common lover.<sup>95</sup> As praise of the lover accumulates, so does the anger of the priestess because she loves the same man. At first she can hardly contain herself, next all her senses become frozen, then, with the third confession the blood drains from her face, and the confession of the fourth lady drives her to rage. Lastly, in reaction to the words of the fifth lady, the priestess projects her astonishment into a malicious smile.<sup>96</sup> The increasing emotional charge explains the cruelty of the ladies' plan for revenge; they decide to trap the lover in the garden and attack him with knives. As with the mock confessions, the ladies also speak one after the other after they capture their lover in the garden, and when they compose a lament at the end of the story.<sup>97</sup>

In *Cor*, a message written on the horn prompts the lords to drink from it in order to prove the loyalty of their beloveds.<sup>98</sup> Robert Biket repeats the scene of the wine spilling from the horn twelve times, without a climactic movement. To avoid monotony, the first attempt (of the king) is greatly amplified, and the next nine attempts are placed closely together, with an added attempt of two knights from Ireland, and another of thirty counts. The repetition highlights the corruption at the court. The final attempt breaks the established pattern through inversion: because of the virtue of his wife Caradoc actually gets to enjoy the wine.<sup>99</sup> Besides the inversion, the varied repetition in *Cor* is significant

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<sup>93</sup> *Oiselet* vv. 269-281, 299-303, 314, 324-328.

<sup>94</sup> The triple structure is loosely maintained even in the next section of the *Oiselet* narrative (vv. 338-388), where the bird uses the peasant's actions to prove that he did not understand the sayings, and that the sayings are truthful.

<sup>95</sup> *Ignauire* vv. 101-199.

<sup>96</sup> *Ignauire* vv. 119, 138, 156-157, 174-175, 196.

<sup>97</sup> *Ignauire* vv. 200-222, 285-315, 588-608.

<sup>98</sup> *Cor* vv. 225-262.

<sup>99</sup> *Cor* vv. 281-410, 415-448; 487-558. Because of its extent, Caradoc's episode balances the initial amplified attempt of Arthur.

because it spans the entire narrative.

In *Mantel*, the repetition of an episode forms the structure of the entire lay. The trials commence directly after the messenger's presentation of the mantle, and spread over the rest of the narrative (with the exception of the brief ending and epilogue).<sup>100</sup> Unlike in *Cor*, in *Mantel* Biket exploits the monotony of lengthy repetitions of each trial, and uses it to transpose the frustration of the characters on the audience. Together with the characters, the audience must suffer again and again the disillusionment of the lords, the shame of their ladies and the rude interpretations of the mantle's ever-changing shape. Each trial scene consists of all or some of the following steps: (1) the lady is delegated, (2) there are high hopes of her success, (3) the lady resists the test, (4) the test takes place and the results are immediately obvious, (5) the lady reacts to her failure, (6) the lover reacts, (7) another knight's comments interpret the specific shape of the mantle, and (8) the lady is seated among other shamed ladies. The mechanical repetition of the scenes is interrupted only by the occasional speeches of the characters, which develop the themes of trust and blame, or malicious jokes and slander.<sup>101</sup> The author describes the humiliation of single ladies seven times, and then gathers the rest of the unsuccessful trials into a summarized depiction of the episode. As in *Cor*, the trials conclude with an inversion. During the last trial, that of Galeta, the mantle maintains its shape, and she thus proves with her loyalty that Arthur's court is still worthy of its reputation.<sup>102</sup> The close resemblance between the individual descriptions indicates that Biket designed a blueprint, which he then, with deliberate omissions, restatements and alterations, followed throughout the story.

Until the messenger's speech, before Galeta's successful trial, the episodes are viewed as attempts to augment the prowess of Arthur's court.<sup>103</sup> The situation changes with the messenger's threat that the news of the disloyalty would greatly harm the reputation of the court. From this point of view, the unsuccessful trials represent a proof of widespread disloyalty and extensive corruption. As a result, the messenger's speech brings about a desperate effort to find someone who can save the court's reputation. The shift in the meaning of the trials corresponds to the inversion of the last attempt. The inversion is projected not only in the outcome, but also in Galeta's eagerness to wear the mantle (as

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<sup>100</sup> *Mantel* vv. 161-224, 225-879.

<sup>101</sup> *Mantel* vv. 514-518, 710-724; 694-700, 688-691 respectively.

<sup>102</sup> *Mantel* vv. 285-675 (the trials begin at vv. 285, 309, 382, 432, 495, 543 and 616), 676-682, 770-845.

<sup>103</sup> *Mantel* vv. 732-757.

opposed to other ladies' resistance), and in her lover's apprehension about the task<sup>104</sup> (as opposed to the other knights' encouragement of the ladies to go ahead). The multiple versions of the unsuccessful trial, as well as the speech of the messenger, thus enhance the importance and effect of the inverted episode.

Just as the wordplay figures Transplacement and Paronomasia, repeated scenes also amplify a theme and highlight the underlying idea of a narrative. In all of the above examples, modified scenes have the purpose to repeatedly demonstrate an attribute of a character or an attribute common to multiple characters. While in *Doon* and *Espine* the repetition of episodes brings to the forefront the protagonists' prowess in the context of a task/marvellous adventure, the beauty of the ladies' in *Graelent* and the disloyalty of Biket's ladies are intertwined with the underlying message of the narratives. In some lays, the folktale device thus becomes a tool of Refining.

### ***Chastoiment***

In addition to other kinds of repetition and parallels, structural regularity of a narrative can be achieved through the repetition of form. One narrative in particular, the lay *Conseil*, is almost entirely composed of questions and answers. According to Donald Maddox, the *Conseil* debate between the worldly knight and the inexperienced lady represents *chastoiment*, a didactic exchange between an informer and an interlocutor which has the purpose to instruct.<sup>105</sup> Such an exchange, however, has no exact equivalent in the rhetorical and poetic treatises. Reasoning by Question and Answer (*rationatio*) is the only ornamentation figure which has a form corresponding to *chastoiment*, in that the chain of inquiry generates information and knowledge. It consists of questions that require a reason for each statement that follows (a question is followed by an answer that generates another question).<sup>106</sup> Helen Solterer, in *The Master and Minerva: Disputing Women in French Medieval Culture*, places *chastoiment* in the environment of medieval universities, and views it as a disputation method through which a master introduced students to

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<sup>104</sup> *Mantel* vv. 758-879 (last attempt), 842-845 (outcome), 778-780, 827-835 (Galeta's eagerness), 802-816, 836-837 (the lover's apprehension).

<sup>105</sup> Maddox, 'Avatars courtois...', pp. 161, 169.

<sup>106</sup> *Rhetorica ad Herennium* IV.xvi.23-24 (pp. 285-289); for an example see also *Poetria nova* vv. 1110-1116 (p. 56).

intellectual life.<sup>107</sup>

Medieval authors began to use *chastoiment* when the moral messages of their works became so familiar that they started to go unnoticed. According to Maddox, *chastoiment* was a new form which made the messages more attractive.<sup>108</sup> In the literary *chastoiment*, as opposed to the straightforward didactic advice, the didactic elements become abbreviated, and the moralizing exchange is embedded in the context of narrative fiction. Maddox lists the following types of *chastoiment*: pedagogic, political, paternal (or maternal) and that of love. The lay *Conseil* (in accordance with Maddox) belongs to the last category.<sup>109</sup>

The figure Reasoning by Question and Answer is significant in the light of Maddox's statement that *chastoiment* was employed to make lessons in narrative more attractive, because it has a similar purpose. According to the *Rhetorica ad Herennium*, "This figure is exceedingly well adapted to a conversational style, and both by its stylistic grace and the anticipation of the reasons, holds the hearer's attention" (p. 289).<sup>110</sup> There are, therefore, some resemblances between the system of *chastoiment* and Reasoning by Question and Answer. However, the key difference lies in the fact that in the ornamentation figure the speaker himself provides the answers.

Among other lays, passages influenced by a form of *chastoiment* also feature in the didactic narratives of *Aristote* and *Oiselet*. *Aristote* presents a mixture of the pedagogic and love advice, because in the relevant debate *Aristote*, a teacher, reprimands his pupil *Alexandre* about the effects of love, and later supports the argument by additional justification.<sup>111</sup> The conversation in *Oiselet* is close to a pedagogic exchange, as the whole part of the narrative focused on the bird's presentation and proof of the three wise sayings imitates a discussion between a teacher and his pupil. Whenever the bird presents a wise saying, the villain reacts to the statement only to let the bird speak again. The exchanges of a statement and a reaction continue even when the little bird demonstrates the wise sayings by the villain's actions (the villain reacts to the bird's calculated comments), and when it

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<sup>107</sup> Solterer, pp. 26-28.

<sup>108</sup> Maddox, 'Avatars courtois...', p. 161.

<sup>109</sup> Maddox, 'Avatars courtois...', pp. 162-169.

<sup>110</sup> *Rhetorica ad Herennium* IV.xvi.24.

<sup>111</sup> *Aristote* vv. 141-176, 480-502.



interprets the villain's actions.<sup>112</sup> While the form of *chastoiment* has no greater impact on the structure of *Aristote*, in *Oiselet* it influences a large part of the narrative. In fact, the *chastoiment* in *Oiselet* coincides with the varied repetition that involves the three proverbs.

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In the lays, the authors exploit the repetition of words and motifs to amplify an idea or a theme, and to bind the narratives together. By definition, the figures Reduplication, Transplacement and Paronomasia amplify an idea within several lines or a short passage, as in *Aristote* where they highlight the topic of learning and unlearning. In addition, however, the methods of the rhetorical and poetic word repetition and wordplay may be employed throughout entire texts and form a complex web of interrelated themes. *Tyolet* and *Ignature* are examples of lays where expressions and themes are interwoven.

As with the same or similar words, lay narratives contain repeated motifs, which are often placed with structural regularity. The authors thus use the concept of the figures Epanaphora, Antistrophe, and Interlacement, not only for words, but for motifs in a narrative. Whenever the corresponding motifs are situated at the opposite ends of a narrative, they provide structural balance and symmetry, as with the mantle in *Graelent*, the speech in *Tyolet* and the ladies' praise of the lover in *Ignature*. The repetition of groups of motifs results in parallel passages, which are likely to be modified through inversion, as in *Melion* and *Desiré*. In the example of *Trot*, the parallel sections are so tidily arranged that they divide narrative into two parts of equal length and shape it in the fashion of the figure Chiasmus. Furthermore, lay narratives sometimes contain the repetition of modified episodes, which Ryding terms "varied repetition". While an episode may be doubled, trebling (the triple depiction of a modified situation) is much more common, and is represented by the wolf's approach of Arthur in *Melion*, the arrival of the ladies in *Graelent*, the comical scene of lovers in *Espervier*, and the three combats in *Espine*. A more extensive multiplication of episode shapes the narratives of *Cor* and *Mantel*, which consist of repeated tests. In addition, structural regularity may also be achieved through the repetition of a specific pattern, such as the questions and answers in the lay *Conseil*.

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<sup>112</sup> *Oiselet* vv. 268-337, 338-398 respectively.

Recurring words, motifs and passages bind the narrative because they create internal references within the text. By repeating them the authors draw attention to the fact that they have been mentioned before, and thus invite the listeners to form a link between the two passages, to compare them, and to identify the idea and the message behind them. The concept of repetition, therefore, which in the rhetorical and poetic treatises is directly addressed only in the figures relating to words, coincides with the idea behind the amplification technique Refining, and represents an important means of uniting lay narratives.

## Chapter Six: the Recounting of Episodes

In the narrative lays, episodes and even entire plots are often repeated in the accounts given by characters whose perspectives accompany the authors' Description of the events. In some lays, recounting may be used to convey additional information and, as well, a character may also refer to an event before it happens. While the former represents a summary, the latter represents foreshadowing. In this way, an incident becomes viewed in multiple ways: firstly through an announcement; then the author conveys a third-person account; and then one or more characters offer their first-person perspectives. The topic of recounting brings together the amplification technique Refining, specifically its method of restatement in different words and treatment, and also the type of Digression concerned with foreshadowing and summary. It is also linked to the "gist of action" that Matthew of Vendôme lists as the first feature in his Description of action.<sup>1</sup>

William Ryding links recounting of episodes to Refining in his book *Structure in Medieval Narrative*, where he treats the technique as a consecutive repetition of an episode or a scene portrayed through different perspectives.<sup>2</sup> In his section related to Refining, Ryding first focuses on the changes in treatment, a method concerned with the use of Dialogue or Arousal. He gives an example of an author who reports on what was said, and then restates it through the direct speech of the character who said it. Subsequently, he moves onto the repetition with changes in words, and offers an example of a triple restatement of a paragraph consisting of a slightly modified request and reply. Ryding notes that on this occasion the restatement captures the urgency and intensity of the situation. He follows with an illustration of a retelling of the same episode from the beginning to the end. This repeated third person Description enables the author to highlight different aspects of the event. Ryding points out the reversed chronology occurring in this and other cases of restatement: as soon as the reader learns the ending of the episode, the author repeats it from the beginning.<sup>3</sup>

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<sup>1</sup> *Ars versificatoria* I.94-116 (pp. 55-61).

<sup>2</sup> For Ryding's mention of *expolitio* see, for instance, pp. 71, 75, 76, 78. In the next section of his book (pp. 79-81), where Ryding comments on the elaboration of a certain topic, he again exemplifies Refining, but introduces it as a detailed Description. The example comprises the methods of the restatement in different words, restatement through Dialogue, and Comparison.

<sup>3</sup> Ryding, pp. 71-77.

Ryding regards the viewpoints and restatements placed in separate stanzas as the *laissez similaires* common in *chansons de geste*.<sup>4</sup> He thus partially adopts the definition recorded in Mildred K. Pope's article 'Four *Chansons de Geste*: a Study in Old French versification'. Pope distinguishes between two types of *laissez similaires*:

In the one we have set before us a repeated action, the representation of two, three or more separate but similar acts, described each in a separate but similar *laissez*: in the other the poet gives us the detailed description of one single action or emotion: ... the act [is] gradually revealed in its entirety, the emotion under its different aspects (p. 314).

In his discussion on multiple views of an episode, Ryding elaborates on the second type concerning the Description of a single action or emotion. Conversely, Ryding distinguishes between Refining and Pope's first type of the *laissez similaires*, the multiple representation of similar acts. The retelling of one event in different words is not the same as a sequence of similar events. Ryding calls the sequence of similar events "varied repetition", and as such it has been discussed in the preceding chapter.<sup>5</sup>

Ryding limits Refining to the *laissez similaires* of the epic, and states that a feature parallel to the *laissez similaires* does not appear in romances. He admits that in romances characters restate earlier events, but points out that such restatements do not affect the chronological order,<sup>6</sup> and does not pursue the matter any further. While the Old French lays do not repeat incidents in the exact manner of the *laissez similaires*, they contain many examples when an event is restated, often with a different focus. There is no reason why such restatements by the characters of the lays should not be viewed as Refining through Dialogue, and should not be pursued further. This chapter focuses especially on the Refining of events produced through recounting, and examines how various accounts portray the same event in a different light.

### ***Refining through recounting***

The small-scale restatement of events has already been mentioned in Chapter Four in relation to the lay *Melion*, where the author twice repeats that the wolves destroyed the

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<sup>4</sup> Ryding, pp. 74-78.

<sup>5</sup> See Chapter Five, p. 270.

<sup>6</sup> Ryding, p. 78. Ryding also notes that an exact equivalent of the epic *laissez similaires* in romances is not possible because of the incompatibility of form; written in prose or rhymed couplets, romances are not divided into strophes.

countryside and killed men and women.<sup>7</sup> Some authors use Dialogue (the direct speech of characters) to amplify certain actions through comments and interpretations.<sup>8</sup> Dialogue is also the means through which characters convey their view and summarize previous events.

An example of the recounting of an event through Dialogue can be found in the narrative of *Desiré*, where the protagonist breaks the promise to his otherworldly beloved and confesses their relationship to the hermit:

Ses pechiez li a discoverz  
Dont il estoit seürs et cerz.  
De s'amie li regehi,  
Comme ele vint primes a li. (vv. 323-326)

[He revealed to him those of his sins  
Of which he was sure and certain.  
He confessed to him about his beloved,  
About how she first came to him. (p. 57)]

Not only the disappearance of his ring, but also the two interpretations are used to amplify the occurrence. When *Desiré* realizes that he has lost the lady, he contemplates what he did wrong:

'Hai las! chaitif! qu'ai je mesfait?  
Ja vos ain ge sor toute rien;  
Certes ne fetes mie bien.  
Li hermites me confessa;  
Onques de vos n'i mesparla.' (vv. 352-356)

['Alas, unhappy one, what have I done wrong?  
I love you above all things;  
You are certainly not acting properly.  
The hermit gave me confession;  
He never spoke ill of you.' (p. 57)]

The knight's words show that he is not fully aware of, or does not want to acknowledge, the implications of his actions. In the second interpretation later in the narrative, the lady sheds light on the significance of *Desiré's* action:

'Tu te feïs de moi confés,  
Si ne (me) recouvreras jamés.  
Estoies tu de moi chargiez?  
Ce ne fu pas si granz pechiez. ...  
Quant tu confession queroies,  
Bien sai que de moi partiroies.  
Que li pechiez vaut au gehir,

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<sup>7</sup> See Chapter Four, p. 207.

<sup>8</sup> See, for example, Chapter Four, pp. 209, 210, 215-216.

Qui ne se puet mie partir?' (vv. 417-420, 425-428)

[ 'You spoke of me in your confession,  
And you will never recover from this.  
Was I such a burden to you?  
It was not such a great sin. ...  
When you sought out confession,  
I well knew that you would be losing me.  
What use is it to confess a sin  
If one cannot abandon it?' (p. 61)]

The author's third-person portrayal of the confession is, therefore, supplemented by the hero's and the lady's direct speech revealing their perspectives of the act. Together, the three versions highlight the episode, and thus amplify the central conflict of the narrative.

Variation in treatment through Dialogue is also employed in the lay *Haveloc*, where the characters' viewpoints reflect what they do for a living. The first version of the events in question is depicted as a puzzling dream of Argentille. Although there are parallels between the dream and the incidents described in the lay, the text does not directly state what the dream means, and the author makes his characters interpret it according to their occupation.<sup>9</sup> As a cook, Haveloc informs his wife that the dream portrays the preparation of the next day's feast: he regards the animals as the courses of the dinner, and likens the raising sea waves to boiling water. The hermit, on the other hand, skilled in finding the meaning of signs from God, rightly identifies the events as the indications of Haveloc's royal origin and his future role as a king.<sup>10</sup> The favourable interpretation of the seneschal is only reported, but nevertheless draws attention to the possible meaning of the dream. The repetition of the dream, therefore, consists of four versions: the third-person Description is followed by two interpretations, a naive and a wise one, delivered through direct speech, and by a reported comment. The repetitions highlight the importance of the dream, which motivates Haveloc into finding out about his origin, and determines the new direction of the story. The retelling of the dream encompasses information on the flame coming out of Haveloc's mouth during his sleep, which is later of great significance for the revelation of Haveloc's identity.

Recounting with varied interpretation is also important in *Haveloc* when the barons ask Edelsi to fulfil his oath. In this case, however, the interpretation is not varied because of occupation but because of a character's intention. With Argentille having reached the

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<sup>9</sup> For more on Argentille's dream and the related parallels see p. 301.

<sup>10</sup> *Haveloc* vv. 461-476, 523-528.

age appropriate for marriage, Edelsi should, as agreed between him and Argentille's dying father, marry the girl to the strongest man in the country. Edelsi, however, is unwilling to give up the throne, and decides to interpret the oath literally and to his own advantage. He first reveals the thoughts to his close friends:

'Seignurs,' fet il, 'enpensé ai  
K'altrement m'en deliverai.  
Quant Achenbrit li reis fina  
E sa fille me comanda,  
Un serement me fist jurer,  
Veant sa gent, e afier  
K'al plus fort home la doreie  
K'en la terre trover [poreie].  
Lealment m'en puis aquiter,  
A Cuaran la voil doner  
Celui ki est en ma quisine.  
De chalderes serra reïne.' (vv. 321-332)

[*'My lords,' he said, 'I've planned to get rid of her another way. When King Achebrit died and entrusted his daughter to me, in front of his household he made me swear an oath and pledge that I would give her the strongest man I could find in the land. I can faithfully carry out my duty: I will give her to Cuaran, the boy in my kitchen. She shall be queen of the cooking-pots.'* (p. 147)]

Afterwards, he repeats the plan in front of the whole court:

'Seignurs,' fet il, 'or m'escutez  
Pus ke ci estes assemblez.  
Une requeste me feistes,  
L'autre jor quant a mei venistes,  
K'a ma nece seignur donasse  
E sa terre li comandasse  
Vus savez ben, e jol vus di,  
Quant Achebrit li reis fini,  
En ma garde sa fille mist,  
Un serement jurer me fist  
K'al plus fort home la doreie  
K'el realme trover poreie.  
Assez ai quis e demandé  
Tant k'or en ai un fort trové.  
Un vallet ai en ma quisine  
A ki jo dorai la meschine.  
Cuaran ad [i]cil a nun.  
Li dis plus fort de ma meisun  
Ne se poent a lui tenir,  
Sun giu ne sa lute souffrir.  
Veritez est desi k'a Rome  
De corsage n'ad si fort home.  
Si garder voil mun serement  
Ne la puis doner autrement.' (vv. 351-374)

[*'My lords,' he said, 'now that you're gathered here, listen to me. The other day, when you came to see me, you requested me to give my niece a husband and entrust him with her land. You well know, and I'll remind you, that when King Achebrit died, he put his daughter in my*

care and made me swear, on oath, to give her to the strongest man I could find in the realm. I've sought long and hard until I found such a man. I have a boy in my kitchen to whom I shall give the girl: he's called Cuaran. The ten strongest in my household cannot resist him, nor endure his wrestling or his games. The truth is that from here to Rome, there's no man so strong in body as him. If I wish to keep my oath, I can give her to no other.' (p. 147)]

The alteration in tone between the two accounts is obvious. Whereas in front of his supporters Edelsi makes a joke about cooking pots, the second account takes on a much more formal tone. The barons' disagreement with the choice, as well as Edelsi's anticipation of it, underline the audacity of this interpretation of the oath—the old king certainly did not intend his daughter to marry a poor servant.<sup>11</sup>

As well as offering an interpretation, recounting is used to reveal past events. In *Ignare*, revealing has a particularly important structural role because it joins the events of the first part of the narrative (the domain of the ladies) to the second (the domain of the lords). Paying for the information, the lords buy the details of two earlier occurrences—the ladies' confession in the garden and the attempted murder of their common lover:

Toute lor conte l'aventure  
Et del vregié, et des confiesses,  
Et ensi comme les engresses  
Le vaurent mordrir as coutiaus.  
'Grant paour ot li damoisiaus,  
Car molt estoit de la mort priès.  
Coisir li rouverent, apriès,  
[Li quele] ki mius li plairoit:  
Toute seule li remanroit,  
Les autres s'en departiroient,  
Ja mais nul jour ne l'ameroient.  
Vausist u non, ensi le fist.  
L'une de vos femes eslist,  
La plus biele et la plus sage.' (vv. 422-435)

[He tells them the entire adventure  
And about the garden, and the confessions,  
And also how the ladies enflamed with anger  
Wanted to murder him with knives.  
'The youth was greatly afraid  
Because he was very close to death.  
Afterwards, they commanded him to choose,  
[The one] whom he would like the most:  
Only that one would be left for him,  
The others would withdraw,  
And would never ever love him.  
Whether he liked it or not, that's what he did.  
He selected one of your wives,  
The most beautiful and the wisest.']

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<sup>11</sup> *Haveloc* vv. 375-378, 333-342.



The summary consists of an interesting combination of the third-person outline of the events (vv. 422-425), and the first-person portrayal of the knight's emotional appeal (vv. 426-435). Situated two-thirds through the narrative, the slanderous words both summarize key aspects of the previous events, and motivate the action of the second part.

The events unknown to the protagonist of the lay *Haveloc* relate to his sea-journey from the home country to England, which he was too young to remember. While Haveloc strives to find the truth of his origin, the audience already knows the circumstances of the journey from the author's Description of it. Haveloc, on the other hand, only learns where and from whom he was born when his sister conveys the story that she heard from Grim, Haveloc's adoptive father:

'Tis pere fu Gunters li reis,  
Ki sire fu sur les Daneis.  
Odulf l'oscist par traïsun  
Quant sur lui vindrent li Bretun.  
Li reis Arthur Odulf ama  
E Denemarche li dona.  
Grim nostre pere s'en fuï,  
Pur tei garir terre guerpi.  
Ta mere fu en mer perie  
Kar nostre nef fu asaillie  
D'utlages, ki nus encuntrent,  
Le plus de nostre gent tuerent.  
Nus eschapames de la mort  
Si arivames a cest port  
[Mes] vostre dreit nun nus changames  
E Cuaran vus apellames.  
Aveloc as a nun, amis.' (vv. 601-617)

[Your father was King Gunter, lord of the Danes. Odulf treacherously killed him, when the British attacked him. King Arthur made an ally of Odulf and gave him Denmark. Grim, our father, escaped, leaving the country to save you. Your mother died at sea, because our ship was attacked by pirates, who met us and killed most of our people. We escaped death and arrived at this harbour, but we altered your real name and called you Cuaran. Your name is Haveloc, my dear.' (pp. 150-151)]

The opportunity for Haveloc himself to tell the story then arises at the court of Siger Estal, who seeks confirmation of Haveloc's identity as the son of his past lord. Haveloc thus conveys all the details that he has learnt from his sister, and adds the information about his stay in Edelsi's household, the marriage to Argentille, and the journey to Denmark to seek his friends.<sup>12</sup>

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<sup>12</sup> *Haveloc* vv. 769-806.

In *Doon* the recounting is also connected with the revelation and confirmation of identity. Here the authorial Description of the event is preceded by a foreshadowing through Dialogue:

'Vos estes ençainte de moi;  
.I. filz avrez, si con je croi.  
Mon anel d'or li garderoiz.  
Quant il ert granz, si li donroiz,  
Bien li commandez a garder;  
Par l'anel me porra trover.  
Au roi de France l'envoiez,  
La soit norriz et ensaingniez.' (vv. 177-184)

[You are pregnant by me;  
You will, I believe, have a son.  
You should keep my gold ring for him.  
When he is fully grown, you should give it to him,  
Telling him to keep hold of it;  
Through the ring he will be able to find me.  
Send him to the King of France,  
Let him be brought up and educated there.' (pp. 267-269)]

The author then reveals how the instructions were carried out by his wife:

Ençainte fu, c'est veritez.  
Au terme que son filz fu nez,  
Grant joie en orent si ami.  
Tant le garda, tant le cheri  
Que li enfes pot chevauchier,  
Aler em bois et rivoier.  
L'anel som pere li bailla  
Et a garder li commanda.  
Li vallez fu apareilliez  
Et au roi de France envoiez. (vv. 189-198)

[She was pregnant, that is the truth.  
At the time her son was born,  
Her household rejoiced greatly.  
She looked after and cherished the child  
Until he could ride a horse  
And go hunting and hawking by the river.  
She gave him his father's ring  
And told him to keep hold of it.  
The young man was made ready  
And sent to the King of France; (p. 269)]

Finally, the father identifies himself to the young knight at the tournament by referring to his original instructions, of which the son must already be aware:

'Cel anel d'or li commandai  
Et dis qu'ele le vos donnast  
Quant en France vos envoiast.' (vv. 268-270)

[I entrusted this gold ring to her  
And told her to give it to you  
When she sent you to France.' (p. 271)]

A less happy revealing of a son's lineage occurs in *Tydorel*, where, as in *Haveloc*, recounting reveals unknown facts to the protagonist and motivates a search for identity. The recounting in *Tydorel*, as in *Doon*, is preceded by a prediction of future events through Dialogue and by their Description. However, whereas in *Haveloc*, *Doon* and *Ignare* the recounting involves only small sections of the narratives, in *Tydorel* the recounting has a greater impact on the structure.

The birth and life of the sleepless hero in *Tydorel* are first announced by the lady's otherworldly lover. The prediction then becomes fulfilled in the author's account, and finally the hero persuades the mother to provide the explanation of his origin.<sup>13</sup> The passage of the mother's speech that refers to the birth and character of Tydorel displays an interesting variation of expression because the reports of what the knight said are interwoven with the citations of the knight's words to the lady, and the lady's direct address to her son:

"Et si avrez de moi .I. fis,  
 Qui molt sera preuz et gentis, ...  
 Et preuz a pié et a cheval."  
 En vos avroit noble vassal,  
 Petiz serez, ne gueres granz,  
 Mes molt serez preuz et vaillanz,  
 Mes ja someil ne vos prendra:  
 "Ne nuit ne jor ne dormira".  
 Quant il avroit entendement,  
 Chascune nuit diversement  
 Meïsse gent o lui veillier  
 Por chanter et por fabloier.  
 Quant tot m'ot dit et enseignié  
 Si m'amena desqu'au vergié.' (vv. 451-452, 455-466)

["And you will have a son by me  
 Who will be very brave and noble, ...  
 And brave on foot and on horse."  
 You would become a noble vassal,  
 And be small, scarcely very tall,  
 But you would be very brave and valiant,  
 And you would never sleep:  
 "He will never sleep night or day".  
 When he was old enough to understand, he said,  
 Each night, taking it in turn,  
 I was to place people to sit up with him  
 To sing songs and tell stories.  
 When he had said and revealed all this to me,

<sup>13</sup> *Tydorel* vv. 110-132 (prediction), 175-188, 216-230, 239-244 (fulfilment in the author's account), 448-464 (mother's account).

He took me to the garden.' (p. 347)]

Tydorel's mother directly quotes the words of the otherworldly knight, as well as paraphrases them. As the citations and paraphrases convey similar information about the protagonist's prowess and sleeplessness, they result in Refining through changes in treatment. While paraphrasing the knight, the mother mostly refers to Tydorel as "he", because the otherworldly knight spoke of his future son in the third person singular.<sup>14</sup> In addition, however, she also addresses her son directly as "you" (as in: [the otherworldly knight said that] "'you would be very brave ... And you would never sleep'" (vv. 458-459)).<sup>15</sup> Correspondingly, the mother refers to herself as to "you" (from the otherworldly knight's perspective: "'And you will have a son by me'" (v. 451)), and as to "me" or "I" (from the perspective of her current position: "'[he] revealed all this to me'" (v. 465)).<sup>16</sup> The mother's speech is, therefore, composed of citation and paraphrases, and of multiple perspectives, which reflect the past and the current viewpoints. Just as the author varies style and words in the triple Description of Tydorel's conception and qualities, he also varies the expression within the mother's recounting.

The three accounts about the protagonist's birth and qualities are parts of a greater repetition, which involves the meeting of the parents and their secret affair. Although it is tempting to follow the triple division suggested above, it is more accurate to view the greater repetition as bi-partite, with the first version including the first two accounts of Tydorel's birth and qualities, and the second version consisting of the mother's account. The division is dictated by the speech of Tydorel's mother, which refers both to the events preceding Tydorel's conception (linked to the first account) and to the episode of the lovers' discovery (linked to the second account).<sup>17</sup>

The first version of events comprises both the author's Description and the knight's speech. It describes Tydorel's mother in the garden where she meets her otherworldly lover, and contains the episode at the lake, which demonstrates the lover's otherworldly origin. The otherworldly knight later warns her that their secret love shall be discovered, and predicts the birth and qualities of their future son and daughter. Subsequently, the

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<sup>14</sup> *Tydorel* vv. 451-452, 460-464.

<sup>15</sup> See also vv. 456-457.

<sup>16</sup> See also vv. 461-464.

<sup>17</sup> The repetition consisting of the three accounts, and the greater bi-partite repetition, are different from the division of the narrative structure which can also be bi- or tri-partite. For the structural division of *Tydorel* see Burgess and Brook, p. 303.

author reports on the birth of the son and daughter, and elaborates on the discovery of the lovers' affair and on Tydorel's becoming a king. At approximately the same time that a wounded knight witnesses the lovers' passion and dies as a consequence, the king also dies and is replaced by his son.<sup>18</sup>

The second version of events (the Refining of earlier events) begins after Tydorel realizes that he is not the son of the king, and demands an explanation from his mother.<sup>19</sup> The explanation very closely mirrors the events leading to Tydorel's conception, and summarizes the episode of the lovers' discovery. The similarity between the original and the repeated version is shown in the following comparison:

<b>First version of events (the author's; includes the knight's prediction)</b>	<b>Second version of events (the mother's speech)</b>
4-17 King of Brittany married a daughter of a duke; after 10 years they had no children. 17-39 In the summer, the king stayed in Nantes; he went hunting and the queen with maidens ate fruit and enjoyed themselves in the garden; the queen fell asleep, and when she woke up there were no people around. 40-46 The queen saw a handsome knight approaching; he was dressed in a special material, well built. 47-54 The queen was ashamed; frightened and deep in thought; she thought a powerful lord came to see her husband. 55-57 The knight took the queen by her left hand and greeted her. 58-68 The knight asked the queen for her love; she shall not experience joy if she does not love him. 69-71 Because of his beauty she fell passionately in love with the knight. 72-74 The queen promised to love the knight if she knew who he was. 75-78 The knight told the queen to come with him, he would show her. 79-88 He took the lady to his white horse, and put her in front of him.  89-98 They arrived at the lake; whoever could swim across could have anything he wanted. 99-106 The knight crossed the four leagues	357-362 The king wasn't your father; for 10 years we couldn't have children. 363-378 We stayed in this town;  while the king went hunting, I and the maidens ate fruit and enjoyed ourselves in the garden; I fell asleep and woke, but I couldn't wake up the maiden sleeping next to me. 381-388 A knight arrived; nature made him handsome.  379-380 I was terrified.  389-395 He begged for my love; he threatened that if I didn't love him, I would never be happy; he greatly frightened me. 396-400 He was insistent, handsome and courtly, so I loved him. 401-402 I asked who he was;  he said he would show me.  403-412 He armed himself, had a fine equipment; he took me by my right hand [ <i>see v. 56</i> ] and put me on the horse in front of him. 413-418 He stopped at the lake where men attempt the challenge. 419-424 He went into the lake and for four

<sup>18</sup> *Tydorel* vv. 4-232.

<sup>19</sup> *Tydorel* vv. 339-356.

under water on the horse, and returned to the lady.	leagues travelled under water; he returned.
107-109 The knight explained that he often came into the wood;	425-428 He said he came from this land whenever he wanted.
he demanded from the queen not to ask about anything else.	429-437 He always came alone.
110-148 The knight announced they would love each other; for a long time before being discovered;	438-444 He forbade me to tell anyone about the situation, and I kept to his command [ <i>see v. 158</i> ].
they would have a sleepless son and a daughter whose sons would have many children endowed with exceptionally sound sleep.	445-450 For a long time we were undiscovered, until one day.
149-153 Back in the garden they did what they pleased; then the knight departed.	451-464 The knight said you would be brave but would never sleep.
154-158 The queen woke up and found her maidens;	465-468 He took me in the garden; that's where you were conceived.
she kept quiet about the adventure; the knight came to see her often.	469-470 We kept seeing each other for 20 years,
161-174 The queen's stomach grew; the king wrongly believed the child was his.	471-472 until we were discovered by a knight who died a painful death.
175-190 Tydorel was born, he never slept; the daughter was born.	473-474 The knight has never come back.
191-213 The wounded knight discovered the lovers and died.	
214 The otherworldly knight left and never returned.	

From the perspective of the overall structure, the mother's speech, placed at the end of the narrative, creates symmetrical balance with the initial portrayal and prediction of the events.

The mother's account highlights how material can be altered to carry a slightly different meaning. She brings forward her fear and vulnerability: instead of being frightened when she sees the knight,<sup>20</sup> she is terrified when she wakes up in the garden next to a sleeping maiden. She says:

'Je m'esveillai, si m'esfreai;  
Grant peor oi, si la lessai.' (vv. 379-380)

['I woke up and was afraid;  
I was terrified and left her' (p. 343)]

Moreover, in her words, the knight does not say that she would not be happy if she did not love him, but threatens her (*menaça*).<sup>21</sup> Because of this, and also because of his insistence,

<sup>20</sup> Tydorel v. 48.

<sup>21</sup> Tydorel vv. 68, 390.

courtliness and beauty, she falls in love.<sup>22</sup> The mother also mentions that the knight forbade her to speak of the relationship (as opposed to his requesting that she asks no more questions) and that she obeyed his command (as opposed to simply keeping the affair secret):<sup>23</sup>

'Et mainte foiz me desfendi  
 Por ma vie bien me gardasse  
 Que je plus ne li demandasse  
 De son estre; plus ne l'enquis,  
 Car son commandement bien fis.  
 Bien gardai son commandement,  
 Car plus ne li enquis noient.' (vv. 438-444)

[ 'And many a time forbade me,  
 for my life's sake I should take great care,  
 Not to ask him anything more  
 About his situation; I never again asked him,  
 For I did as he commanded.  
 I kept his command well,  
 For I never asked him anything else.' (p. 345)]

In this way, the mother exaggerates the influence of the knight and downplays her part in commencing the adulterous relationship.

The recounted version of the events thus offers material for the study of amplification and abbreviation in relation the first version. The mother amplifies the secrecy of her and the knight's meetings by specifying that he always came alone, and elaborates on their relationship by saying that they kept meeting for twenty years. Her remark on Tydorel's small stature illustrates closeness and familiarity: as a loving mother she is not afraid to point out her son's insufficiencies.<sup>24</sup> On the other hand, she omits the explanation that swimming across the lake can fulfil a person's wishes (which is known to her son), and does not mention anything about her daughter, or especially about the king's joy at the wrongful belief that he was to be a father.<sup>25</sup> Also, the mother's account greatly abbreviates the episode of the lovers' discovery by the wounded knight, and eliminates the sinister sign of the left hand and the otherworldly sign of the white horse.<sup>26</sup> The mother's

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<sup>22</sup> *Tydorel* vv. 390-400. In the first version the queen seems to fall in love because of the knight's beauty (vv. 69-71).

<sup>23</sup> *Tydorel* vv. 109, 158.

<sup>24</sup> *Tydorel* vv. 429-437, 470, 457.

<sup>25</sup> *Tydorel* vv. 95-98 (lake), 133-148, 189-190 (daughter), 162-174 (king's joy). The daughters' sons, who have been identified as historical persons, create a link between the otherworldly knight and the actual rulers of Brittany. For a discussion about the identity of *quens Alains*, Count Alan, and his son *Conains* (Conan) (vv. 147-148) see Burgess and Brook, pp. 308-309.

<sup>26</sup> *Tydorel* vv. 191-213, 471-472 (discovery by the wounded knight), 83-84 (white horse). The mother changes the left hand by which the knight originally took her (v. 56) with the right arm that the knight takes

intention, therefore, is to distance herself entirely from blame.

The structure of *Tydorel* is greatly altered by two direct speeches. The first, the otherworldly knight's prediction of Tydorel's birth and qualities, as well as the corresponding passage from the second speech (that of the queen), play a part in a triple recounting. However, the second speech repeats, elaborates and summarizes not only what was conveyed earlier by the knight, but also on events depicted by the author. It thus represents the second version of earlier events. Together, the speeches are used to expand the narrative by 152 lines, which is about one third of the total 450 lines.<sup>27</sup> Neither speech is necessary for the plot, because the birth and the character of Tydorel are described by the author, and because the protagonist already understands the truth of his origin before he speaks to his mother.<sup>28</sup> However, the information about Tydorel does amplify his qualities and sleeplessness, and the mother's words suggest her vulnerability, as she wishes to appear more innocent to her son.

In the narratives of *Doon*, *Haveloc* and *Tydorel* the episode of a son's conception and growing up is important for the creating and resolving of the key conflict of the story. The lay *Doon*, however, also furnishes an example of recounting where the hero learns about a task, which is initially announced and then summarized after being completed. The news of an adventure reaches Doon through the announcement of a task with a reward; the one-day horse-ride from Southampton to Edinburgh can earn the hero a marriage to a beautiful damsel:

Ja ne prendra, ce dit, seignor,  
Se tant ne feïst por s'amor  
Qu'en .I. seul jor vosist errer  
De Sothantone sor la mer  
Desi que la ou ele estoit;  
Ce lor a dit, celui prendroit. (vv. 29-34)

[She would never take a husband, she said,  
Unless he succeeded for love of her  
In journeying in a single day  
From Southampton by the sea  
As far as the place where she dwelt:  
Such a man, she told them, she would wed. (p. 261)]

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in order to place her in front of him on the horse (v. 411). For the possible implications of the left hand see Burgess and Brook (p. 313) who refer to Dubost, p. 455. For the implication of the white horse see Burgess and Brook (p. 313), who refer to p. 568 in Frappier, 'A propos du lai de *Tydorel* et de ses éléments mythiques'.

<sup>27</sup> The knight's speech spans 35 lines (vv. 113-148), and the queen's speech 117 lines (357-474).

<sup>28</sup> See *Tydorel* vv. 332-335.



Such an announcement attracts many knights. Subsequently, the failed attempts of multiple knights to fulfil the task provide an additional perspective of the adventure:

Qant cil du païs l'ont oï  
- La verité vos en dirai-,  
Plusor se mistrent en essai  
Par les chemins qu'errer devoient.  
Sus granz chevaus tantost montoient  
Et fors et bons por bien errer,  
Car ne voloient demorer.  
Li plusor n'i porent durer,  
Ne la jornee parerrer.  
De tex i ot qui parvenoient,  
Mes las et traveilliez estoient. ...  
Cil qui pené furent et las  
Se couchierent et se dormoient;  
El soëf lit dormant moroient. (vv. 38-48, 58-60)

[When the men in the land heard of this,  
- I shall tell you the truth about it -  
Many of them made the attempt,  
Following the paths they were to take.  
Without delay they mounted great horses,  
Which were strong and able to run well,  
For they had no wish to tarry.  
Many of them could not last the pace,  
Or complete the journey.  
There were those who were successful,  
But they were weary and worn out. ...  
The men who were exhausted and weary  
Lay down and went to sleep;  
In the soft bed they died as they slept. (pp. 261-263)]

The particulars of Doon and his horse's successful attempt follow.<sup>29</sup> He not only arrives to the lady in one day, but also survives the night and fulfils an additional task. Considering his previous efforts, Doon's own summary of the undertaking, "'Molt est orgueilleuse ta mere; / Par grant travail la porchaçai'" (vv. 264-265) ["Your mother is a very proud woman; / I won her with great effort" (p. 271)], is very condensed, and as such emphasizes his prowess.<sup>30</sup>

The lay *Espine* presents an example of an adventure that is foreshadowed in a general announcement, then depicted by the author, and finally restated at court. Initially, the hero learns about the existence of the adventure from a maiden, who warns of the danger of the Hawthorn Ford:

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<sup>29</sup> *Doon* vv. 67-160.

<sup>30</sup> *Doon* vv. 266-270.

... 'Au gué de l'Espine,  
A la nuit de la saint Johan,  
En avient plus que en tot l'an;  
Mes ja nul coart chevalier  
Cele nuit n'[i] ira guetier.' (vv. 188-192)

[... 'At the Hawthorn Ford,  
On the night of the Feast of St John,  
More adventures occur than at any time of the year,  
But no cowardly knight would ever  
Go and keep vigil there on that night.' (p. 225)]

Inspired by the news and hope for demonstrating his prowess the young knight travels to the ford, where the author then portrays him fighting three otherworldly knights.<sup>31</sup>

The author of *Espine* provides additional information about the adventure through Refining by Dialogue. Before commencing the final battle, the third knight greatly elaborates on the consequences of remaining at the Hawthorn Ford:

'...une foiz a moi jostez,  
Puis vos em porroiz bien aler;  
Ne vos chaut plus a demorer,  
Car la poine de ces trespas  
Vos ne la sosferriez pas,  
Ainz que li jors doie esclarcir,  
Por toute la cité de Tir.  
Se vos I estiez maumis,  
Ou par [mes]aventure ocis,  
Vostre pris avriez perdu,  
Ja ne seriez menteü.  
Nus ne savroit vostre aventure;  
Ainz seroit mes toz jors obscure.  
Menee en seroit la pucele  
Et le bon destrier de Castele,  
Que avez conquis par proesce.' (vv. 400-415)

[...joust with me once more,  
Then you can duly depart;  
There is no need for you to remain any longer,  
For you would not tolerate  
The suffering caused by this crossing place  
Until the break of day,  
Even for the entire city of Tyre.  
If you were harmed here,  
Or killed by mischance,  
You would have lost your renown,  
And never be spoken of.  
No one would know your adventure;  
It would thus remain hidden for all time.  
The maiden would be taken away  
Along with the fine Castilian horse,  
Which you had conquered through your prowess.' (pp. 233-235)]

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<sup>31</sup> *Espine* vv. 193-206, 217-219, 306-474.

In guaranteeing the youth's success as long as he leaves after the next fight, the knight foreshadows the outcome of the final combat and the resulting renown.

Besides the youth's adventure, the narrative twice recounts the adventure of his beloved. Initially, the girl elucidates the circumstances of her dream-like transportation to her lover:

Puis li a conté tout et dit  
Comment el vergier s'endormit,  
Et comment el fu desi la  
Que illec dormant la trova. (vv. 301-304)

[She explained everything, and told him  
How she had fallen asleep in the garden  
And what had happened to her  
Until he had found her sleeping. (p. 229)]

Her account is eventually joined to the account about the youth's battles, and the stories of the two adventures meet in the final retelling at court:

Ja fu l'aventure contee,  
Comment avint au chevalier  
Au gué ou il ala guetier,  
Premierement de la meschine,  
Con la trova desoz l'espine,  
Puis des jostes et du cheval,  
Que il gaaingna au vassal. (vv. 488-494)

[The adventure was recounted:  
What happened to the knight  
At the ford where he went to keep vigil,  
Beginning with the maiden,  
How he found her beneath the hawthorn,  
Then the jousts and the horse  
Which he won from his adversary. (p. 237)]

Through the final recounting people thus learn that the knight held a vigil at the dangerous ford, and, having demonstrated his prowess, he is free to marry his beloved.

### ***Summary and foreshadowing***

As *Doon* and *Espine* indicate, the recounting of an adventure is often synonymous with the final summary of a plot. In bringing together the main and most memorable events and actions, the summaries of past adventures have affinities with the Summing Up in the rhetorical Conclusion:

The Summing Up gathers together and recalls the points we have made—briefly, that the speech may not be repeated in entirety, but that the memory of it may be refreshed; and we shall reproduce all the points in the order in which they have been presented, so that the hearer, if he has committed them to memory, is brought back to what he remembers (p. 145).<sup>32</sup>

The relevant words of Matthew of Vendôme recommend that a work may conclude with the "recapitulation of ideas" (p. 111).<sup>33</sup> In the *Documentum*, Geoffrey places a passage on a summary before his advice on ending a work, and states: "In summation let us draw together those things which were treated extensively above" (p. 95).<sup>34</sup> He then gives an example by summarizing the main points of his treatise. Geoffrey's second way of ending a work is drawn from the body of the matter, and the example refers to the initial and final situations of the story.<sup>35</sup> While all these methods recommend to summarize what has been previously stated, only the last one refers specifically to the events described in the preceding story.

Summaries can be either presented through the direct speech of a character, or reported by the author. Doon, for instance, directly conveys the past events to his son, and Haveloc addresses Sigar Estal when he tells him about the circular journey away from and then back to Denmark.<sup>36</sup> A summary of events is also conveyed through the words of characters in *Aristote*. The lay includes both the interpretation of the philosopher's actions by Alexandre, and a reference to the incident by the philosopher himself. Alexandre comments on what love did to his teacher:

'Mestre, ... que vaut-ce?  
Je voi bien que on vos chevauche. ...  
Et or vos a mis en tel point  
Qu'il n'a en vos de raison point,  
Ainz vos metez a la loi de beste.' (vv. 468-469, 474-476)

['Master, ... what is this about?  
I can clearly see that you are being ridden. ...  
And now she has brought you to this state  
Where there is no reason in you,  
And you are reduced to a mere beast.']

And Aristote admits his transgression:

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<sup>32</sup> *Rhetorica ad Herennium* II.xxx.47.

<sup>33</sup> *Ars versificatoria* IV.50.

<sup>34</sup> *Documentum* II.C.176.

<sup>35</sup> *Documentum* III.3 (p. 95).

<sup>36</sup> In this retelling, Haveloc omits the role of his sister and her husband.

'Ne poi contre Amor render estal  
 Qu'ele ne m'ait torné a mal  
 Si grant com vos avez vëu.  
 Quant que g'ai apris et lëu  
 M'a desfait Nature en une eure,' (vv. 486-490)

[I was not able to put up a fight against Love  
 That it would not have caused me a great pain,  
 As you have seen.  
 Whatever I have learnt and read,  
 Love undid in one hour,']

Both accounts speak of the results of the adventure, and work to amplify the power that love had over Aristote's actions.

The summary of *Melion* parallels *Espine's* third-person report of the adventure. However, the author of *Melion* describes the adventure not from the perspective of the hero, but through the eyes of an accomplice to the initial villainy. Consequently, the tortured servant reveals the circumstances of Melion's entrapment in a wolf's body, but does not mention the unknown factor of Melion's struggle in Ireland:

Maintenant a le roi conté  
 Comment la dame l'ot mené,  
 Comment del anel le toucha  
 Et en Yrlande l'en mena. (vv. 515-518)

[At once he told the king  
 How the lady had brought him with her,  
 How she had touched Melion with the ring,  
 And taken him there to Ireland. (p. 459)]

Regardless of the manner in which they are delivered, the final summaries in the lays either lead to a swift resolution of the conflict, or portray the adventure as a successfully completed undertaking, coloured with the celebration of the hero's prowess or another kind of skill. As noted in Chapter One, summaries also occasionally feature as a part of an epilogue.<sup>37</sup> In *Ignoure*, for instance, a brief summary in the epilogue refers to the most striking occurrence of the plot, the mutilation of the lover, and, in *Graelent*, to the last event of the story, the knight's departure with his lady.<sup>38</sup> Such short statements indicate the way in which the adventures will be remembered in the future.

Alongside summaries and other kinds of retelling, the above examples of

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<sup>37</sup> See above, pp. 78-79.

<sup>38</sup> *Ignoure* v. 664; *Graelent* v. 753.

restatement include the foreshadowing of events. *Espine* exemplifies foreshadowing by the general reference to an existing adventure, *Haveloc* and *Tydorel* predict the sons' futures, and *Doon* encompasses both. The main problem with including foreshadowing within the system of repetitions arises from the varying extent of the information it carries. The outline may contain a considerable amount of detail about the stages of an adventure, as well as convey very limited information about an episode. At the same time, many condensed versions, even the shortest ones, give a glimpse of an episode, often from a certain perspective or somebody's viewpoint, and may be biased due to the speaker's circumstances. However, foreshadowing as an outline of events must be distinguished from authorial interventions and narrative remarks announcing, for example, that everything will turn out bad for someone or that a character will suffer great pain.<sup>39</sup> Such remarks are used to build up the curiosity of the audience, or create suspense, but lack concrete information about the events.

Foreshadowing relates to both Matthew of Vendôme's gist of action (the first step in his Description of an action), and to the classical Introduction. In the classical rhetoric, an equivalent of foreshadowing has its place in the judicial and deliberative Introduction, among the methods used to make the hearers attentive. According to the *Rhetorica ad Herennium*,

[w]e shall have attentive hearers by promising to discuss important, new, and unusual matters, or such as appertain to the commonwealth, or to the hearers themselves, or to the worship of the immortal gods; by bidding them to listen attentively; and by enumerating the points we are going to discuss (p. 15).<sup>40</sup>

The promise of an interesting subject, and the enumeration of the points that are going to be discussed, clearly correspond to foreshadowing. The former increases the audience's interest, and the latter makes the discussion easy to follow by outlining the arrangement and the subject of individual topics. The authors of medieval lays use foreshadowing in their prologues when establishing the theme (*sens*) of their narratives. However, they almost never use the prologue to outline the events of their story.<sup>41</sup> This practice has a logical explanation resulting from the difference between oratory and the recounting of

<sup>39</sup> *Melion* vv. 17-18; *Graelent* v. 329.

<sup>40</sup> *Rhetorica ad Herennium* Liv.7. For a remark that the deliberative introduction is identical to the introduction of the judicial speech see *Rhetorica ad Herennium* III.iv.7 (p. 169).

<sup>41</sup> The matter is different in the classical lays, which foreshadow the main events either in the prologue or shortly after (see *Piramus et Tisbé*, vv. 10-12, 41-44; *Narcisus et Dané*, vv. 37-40, 51-53).

adventures; by giving away the plot, the narrator would reduce the effect of surprise and diminish the curiosity of his audience.

Besides a direct reference to specific events of the story, the authors of the lays foreshadow what will happen through interdiction. Interdiction is a negative implication of the hero's future actions, which is a common feature of folktales. Whenever an interdiction is imposed and a character is warned not to do something, he or she is bound to violate the restriction.<sup>42</sup> Violation of an interdiction occurs in *Desiré*, for instance, where the knight breaks the promise to his beloved not to transgress, and in *Cor*, where Arthur has the writing on the horn announced against the warning of his chaplain.<sup>43</sup> The interdiction in *Espine* concerns the Castilian horse won by the hero in a challenge:

'Onques n'eüistes tel richesce,  
Que, tant con le frain li lerez,  
Ja mar que mengier li donrez,  
Et il ert tot jors cras et biaux. ...  
Tres que li frains sera cheüz,  
Eneslepas sera perduz.' (vv. 416-419, 425-426)

['You have never seen anything so precious,  
For, as long as you leave its bridle on it,  
You would be wrong to feed it,  
And it will always be plump and handsome. ...  
Once the bridle has fallen from it,  
It will promptly be lost.' (p. 235)]

It comes as no surprise, therefore, that the story concludes with the bridle being taken off and the horse lost.<sup>44</sup>

In the *Guingamor* interdiction, the author modifies the *topos* of warning against eating in the other world, and the otherworldly lady forbids the knight to eat anything when re-visiting his earthly realm:

... 'Je vos chasti,  
Quant la riviere avrez passee  
Por raler en vostre contree,  
Que ne bevez ne ne mengiez  
Por nule fain que vos aiez,  
Desi que serez reperiez;  
Tost en seriez engingniez.' (vv. 564-570)

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<sup>42</sup> Propp, p. 26. According to Propp (p. 27) an inverted form of interdiction is represented by an order or a suggestion. When commenting on coupling of some of his structural units, Propp (pp. 109, 26-27) explains that interdiction is always followed by its violation.

<sup>43</sup> *Desiré* vv. 233-244; *Cor* vv. 194-210.

<sup>44</sup> *Espine* vv. 499-504.

[... 'I warn you,  
When you have crossed over the river  
To return to your own country,  
Do not drink or eat,  
However hungry you may feel,  
Until you have returned here;  
You would soon come to grief.' (p. 187)]

Predictably, the narrative soon depicts the hero consuming three apples. Guingamor's disobedience is amplified in the author's comment that the knight acted ill-advisedly and forgot the warning of his beloved.<sup>45</sup> The examples from *Espine* and *Guingamor*, which are placed towards the end of the story, show that foreshadowing through interdiction does not necessarily occur at the beginning of a narrative.

The characters' planning of next actions, or alternatively the instruction they receive in this direction, also fulfils the purpose of foreshadowing. Planning and going ahead with the plan can be as simple as in the lay *Melion*, where the Melion wolf firstly decides to approach Arthur, and then, despite all the danger, he carries out his decision:

...il ne set comment aler:  
Leus est et si ne set parler.  
Et nekedent tostans ira,  
En aventure se metra. ...  
Il ne s'est de rien arestés;  
Tot droit al roi en est alés,  
En aventure est de morir. (vv. 397-400, 403-405)

[...he did not know how to proceed:  
He was a wolf and could not speak.  
Nevertheless he would go forward at once,  
And risk his life. ...  
He did not stop for a moment,  
But went straight up to the king,  
Although it might mean his death. (p. 453)]

Likewise, in *Tydorel* where the widow's son tells the king exactly what his mother advised him to say, and in *Tyolet* where the naive hero repeats to his mother the words of the shape-shifting knight,<sup>46</sup> an action has been foreshadowed and then carried out. The prediction of the birth or childhood of a son, a typical case of foreshadowing, has been mentioned above in relation with *Tydorel* and *Doon*.

The lay which most extensively gives instructions and advice about the next step that the characters should undertake is *Haveloc*. There, the dying kings instruct their loyal

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<sup>45</sup> *Guingamor* vv. 633-650.

<sup>46</sup> *Tydorel* vv. 283-294; *Tyolet* vv. 223-246.



barons how to maintain their lands and protect their children; Haveloc is urged to leave the fishing village and seek work and an education at court; Edelsi forms plans how to keep his rule by marrying Argentille, the king's daughter, to a cook; the hermit initiates Haveloc's journey to discover his origin; Haveloc's sister suggests the crossing of the sea; her merchant husband explains what the hero and his wife should do once they reach Sigar Estal's court; and so on.<sup>47</sup> While in most cases the events proceed as planned and the characters behave according to the advice, the expected outcome sometimes becomes replaced by variations. Edelsi's arrangement concerning Argentille's marriage backfires, for instance, as does the merchant's plan about the effect of Argentille's beauty.<sup>48</sup> The former ultimately leads to returning the lands to the rightful owner, and the latter complicates, as opposed to facilitating, the couple's reception at Sigar Estal's court.<sup>49</sup> By carrying the foreshadowed events through and, on other occasions, diverting from the plan, the author of *Haveloc* portrays the difference between the characters who are worthy (such as Grim) and those who are disloyal or base (such as Edelsi). Within the narrative structure, diversions from the planned events create an opportunity for Digressions, which enable the author to develop the narrative by including colourful episodes.<sup>50</sup>

The most inventive example of foreshadowing in *Haveloc* has the form of Argentille's dream, where the representation of the actual events is allegorical. In the dream, Argentille and her husband Haveloc travel into an overseas forest where they find a bear and the countryside covered with foxes. While the foxes are about to attack Haveloc, they are assaulted from another direction by pigs and a boar. The pigs save Haveloc by defeating the foxes, and the boar kills the bear. The foxes then pay Haveloc homage. Afterwards, intending to return to the sea, Haveloc encounters waters that rise against him and two lions that advance to meet him. Even though they initially frighten Haveloc, the lions consider him their lord.<sup>51</sup> In his introduction to *Le Lai d'Haveloc*, Bell links the dream to the events of the lay. According to Bell, the first part of the dream alludes to the fight on the seashore between Gunter of Denmark and Arthur of Britain. The second part probably refers to the "two usurping kings, Odulf of Denmark and Edelsi of East Anglia,

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<sup>47</sup> *Haveloc* vv. 57-68, 213-232 (kings' instruction), 168-186 (advice to leave the village), 323-332 (Edelsi's plan), 525-532 (hermit's advice), 618-633 (sister's suggestion), 647-660 (merchant husband's explanation). Some instructions and advice in *Haveloc* have been mentioned as motivations in Chapter Four, p. 196.

<sup>48</sup> *Haveloc* vv. 219-228, 656-660.

<sup>49</sup> *Haveloc* vv. 1087-1100, 675ff.

<sup>50</sup> Note that *Haveloc*, a narrative which among the lays subject to this study is closest to the epic form, offers the greatest range of foreshadowing and restatement.

<sup>51</sup> *Haveloc* vv. 401-438.

who are afterwards defeated by Haveloc" (p. 48). If so, the first part of the dream summarizes the past events, and the second part foreshadows what will happen next.<sup>52</sup>

Unlike in *Haveloc*, where things mostly go according to plan, in the lay *Ignature* nothing turns out as it was intended. When the ladies arrange to play a game in order to discover the best lover, for instance, they are surprised to learn that they have all devoted their hearts to the same person. Their subsequent plan to murder the lover in the garden fails because they are moved by his emotional plea. The planned revenge of their cuckolded husbands and the imprisonment of the lover, prompts the ladies to punish their husbands by not eating. However, the ladies' resolution not to eat until they know the lover is safe ends up with them eating his heart and penis. Finally, the husbands' punishment for the ladies, the dismembering of their lover and tricking them into eating his body parts, leads to the martyr death of the wives, rather than teaching them to never be unfaithful again.<sup>53</sup> The juxtaposition of the two perspectives, the hopeful planning and the reality of the outcome, creates an ironic effect. The foreshadowing and the actual occurrence exploit two potential outcomes of an event.

In addition to *Ignature*, a slightly more elaborate Contrast features in *Ombre*, where the plan of the lady mirrors the action of the amorous knight. The lady decides to throw the ring into the well as a last resort if the knight refuses to take it back:

'Conment? Je n'iere pas si fole  
Que je le giete en mi la voie.  
Ou dont? En tel leu con nel voie:  
Ce ert ou puis, n'est pas mençonge.' (vv. 692-695)

[How? I won't be so foolish as to throw it down on the path. Where then? Somewhere where no one will see it: in the well, and that's the truth.' (p. 75)]

However, the knight twists the situation by throwing the ring into the well himself, under the premise of giving it to the lady's reflection:

'Tenez!' fet il, 'ma douce amie!  
Puis que ma dame n'en velt mie,  
Vos le prandrez bien sanz mellee.'  
L'eaue s'est un petit troblee

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<sup>52</sup> Bell, pp. 47-48. However, as Bell (p. 47) points out, the parallel is somewhat vague.

<sup>53</sup> *Ignature* vv. 87-94 (arrangement of the game), 204-206 (surprise discovery), 213-222 (plan of murder), 324-347 (failure to murder), 449-467 (plan of husbands' revenge), 518-530 (ladies' not eating), 557-559 (ladies' eating of their lover), 537-553 (husbands intention to teach the wives a lesson), 584-587, 607-616 (wives' deaths).

Au cheoir que li aneus fist; (vv. 895-899)

[ 'Here!' he said, 'my own sweet love! Since my lady will [have] none of it, you will surely take it without our coming to blows.' The water rippled slightly as the ring fell in; (p. 78)]

The same action is thus portrayed in two completely different contexts, and has contrasting outcomes: the first instance portrays the lady's rejection of the knight's love; but when he gives the ring to her reflection, she grants him her affection.

In the lay *Espervier*, the foreshadowing by the lady puzzles the other characters as well as the audience. With an idea of how to solve the precarious situation of having the messenger in the closet, the lover in her bed and the husband arriving, the lady instructs the lover what his next actions should be. She orders him to run out of the room madly, waving his sword and shouting: "'Par le cuer bieu! S'or le tenisse, / N'eust garant, ainz l'oceisse'" (vv. 157-158) ["'By the body of God! If I got hold of him, / He wouldn't escape. I'd kill him'"]. As the lady obviously intended, her husband clears the lover's path because he thinks the words are aimed at him.<sup>54</sup> When speaking to his wife a moment later, he puts forward his interpretation of the lover's actions:

'Vostre chanlant qui ici fu  
Pis me fasoit, que il disoit  
S'il me tenist, il m'ocirroit.' (vv. 182-184)

[ 'Your fancy-man, who was here,  
Was doing his worst to me, because he was saying  
That, if he got hold of me, he'd kill me. ']

Despite the fact that the lover and the audience know about the actions in advance, they have no idea of their purpose. The purpose of the actions becomes clear only when the lady, for the benefit of her husband, sets the actions in the context of a made-up story. She explains that the lover is furiously looking for his servant (the messenger):

'Li chevaliers qui de ci va  
Orendroit en riviere ala:  
Baillié avoit son escuier,  
Si comme il dit, son espervier.  
Et cil, quant il li ot baillié,  
Si le geta sanz son congié,  
Ainz puis nu vit ne puis ne l'ot.  
Li chevaliers quant il le sot ...  
Ne sai comment vint çaienz droit  
Son escuier qui le temoit,  
Si se repost triers ce lit la.' (vv. 193-203)

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<sup>54</sup> *Espervier* v. 169.

['The knight who was leaving here  
Had gone hawking a short time ago.  
He had given his squire,  
As he said, his sparrowhawk,  
And the squire, when he had given it to him,  
Let it go without his leave;  
He has not seen or heard it since.  
When the knight found out ...  
I don't know how, his squire came straight here,  
Being afraid of him,  
And he hid behind that bed there.' (Burgess)]

In the episode, the author thus combines the foreshadowing instruction with the recounting through an alternative interpretation.

In the lays subject to this study, the foreshadowing of actions does not have the purpose of making the audience attentive, but is significant in relation to the actual events. In a simple form, foreshadowing gives a brief indication of what later happens, and sometimes represents the motivation of the future actions. Slightly more simplistic instances of foreshadowing are achieved through interdiction, where the characters eventually do what they are not supposed to. Foreshadowing becomes far more interesting when the actual events do not match the earlier prediction, as in *Haveloc*, where they provide opportunities for diversions in the plot, or in *Ignare*, where they repeatedly lead to irony. The irony is even greater in *Ombre*, where the lady's plan matches her suitor's actions, and ultimately leads to the opposite outcome of what she intended. However, whether the foreshadowed events correspond to the actual ones or not, foreshadowing always draws attention to them, and because they become restated in a different way, they produce amplification through Refining.

### ***The Refining of an idea through recounting***

Besides recounting events in order to produce amplification, some authors employ varied accounts for a specific narrative purpose. The lays *Guingamor* and *Tyolet* respectively demonstrate that various perspectives of an adventure can be used to create a desired effect and support the idea behind the story.

The multiple perspectives of the adventure in *Guingamor* enable the author to capture the spatial and temporal dimensions of the story. Initially, in order to persuade

Guingamor to leave the court, the queen presents the adventure as a worthy quest, requiring great prowess:

'Molt vos oi', fet ele, 'vanter,  
Et vos aventures conter;  
Mes n'a ceanz nul si hardi  
De touz iceus que je voi ci,  
Qui en la forest ci defors,  
La ou converse li blans pors,  
Osast chacier ne soner cor,  
Qui li donroit mil livres d'or.  
En merveilleus los se metroit,  
Qui le senglier prendre porroit.' (vv. 153-162)

[I hear you,' she said, 'boasting greatly,  
And relating your adventures;  
But there is no one present so bold,  
Of all whom I see here,  
Who in the forest outside here,  
Where the white boar dwells,  
Would dare hunt it or blow his horn,  
Even for a thousand pounds in gold.  
He would achieve wondrous acclaim,  
Whoever could capture the boar.' (p. 169)]

After the queen introduces the challenge, the king's retort makes it clear that the quest has been attempted before and already exists in people's minds as a marvel. The king's summary of the adventure is emotionally coloured and focused on the danger of the quest:

'Dame, sovent avez oï  
L'aventure de la forest;  
Ce sachiez vos, molt me desple[s]t  
Quant en nul leu en oï parler.  
Onques nus hon n'i pot aler  
Qui puis em peüst reperier  
Por qoi le porc peüst chacier;  
La lande i est aventureuse  
Et la riviere perilleuse.  
Molt grant dommage i ai eü,  
.X. chevaliers i ai perdu,  
Toz les meillors de ceste terre,  
Qui le senglier alerent querre.' (vv. 170-182)

[My lady, you have often heard  
About the adventure of the forest;  
Know that it displeases me greatly  
Whenever I hear speak of it.  
No man has ever gone there  
In order to hunt the boar,  
And then returned;  
The heath there is dangerous  
And the river perilous.  
I have suffered great harm in it,  
I have lost ten knights,  
The very best in this land,  
Who went to hunt the boar.' (pp. 169-171)]

The king's account thus foreshadows the adventure by giving some facts of the quest: it happens in the forest; involves a perilous river; and is very dangerous even for the best knights. Further on, the author's portrayal of Guingamor's hunt provides details unknown at the court. Having followed the knight into the forest, the author presents the otherworldly perspective of the adventure, and elaborates on the marvellous palace, the bathing lady and the ten missing knights whom Guingamor meets.<sup>55</sup>

The next recounting, supplied back in the earthly realm by the charcoal-maker, views the events of the hunt as a distant history, thus confirming the three-hundred-year time lapse and emphasizing its consequences. In reaction to Guingamor's questions about his uncle, the charcoal-maker recalls tales of the past and mentions Guingamor as a missing nephew of a long-dead king:

'Icil rois dont vos demandez  
Plus a de .III.C. anz passez  
Que il morut, mien escient,  
Et tuit si home et sa gent;  
Et les corz que avez nomees  
Sont grant tens a totes gastees.  
Tex i a de la vielle gent  
Qui racontent assez sovent  
De ce roi et de son neveu,  
Que il avoit merveilles preu;  
Dedenz ceste forez chaça,  
Mes onques puis ne retorna.' (vv. 597-608)

['The king you are asking about  
Died more than three hundred years  
Ago, to my knowledge,  
And all his men and retinue;  
And the castles that you mentioned  
Have long since all been destroyed.  
There are some of the old folk  
Who often say  
Of that king and his nephew,  
That he was extremely brave;  
That he hunted in this forest,  
But never returned afterwards.' (p. 189)]

In return, Guingamor confesses his otherworldly experience:

'Entent a moi, ce que dirai,  
M'aventure raconterai.  
Ce sui je qui alai chacier;  
Ariere cuidai reperier  
Et aporter le grant sengler.'  
Dont il commença a conter

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<sup>55</sup> *Guingamor* vv. 262-581.

Du palés qu'il avoit trouvé,  
 Et comment ot dedenz esté,  
 De la pucele qu'il trova,  
 Comment ele le herberga  
 .II. jors entiers, 'puis m'en parti;  
 [M]on porc et mon chien me rendi.' (vv. 613-624).

[I]Listen to me, to what I shall say,  
 I shall tell you my adventure.  
 I am the one who went hunting;  
 I intended to return  
 And bring back the great boar.'  
 Then he began to tell  
 Of the palace he had come across,  
 And what it was like inside,  
 Of the maiden he had found,  
 How she had lodged him  
 For two whole days, 'then I departed;  
 She gave me my boar and my dog.' (p. 189)]

Guingamor connects the charcoal-maker's viewpoint with his own, and thus links the two spatial and temporal dimensions.

So far, the adventure of the hunt has been told in five different ways (including the author's account) and has gradually built on the original tale of the ten missing knights. The final retelling, delivered by Guingamor to the charcoal-maker, has become the first step in the transmission of the adventure. However, Guingamor's account is not the final version, because the adventure is not complete until after the two men part ways and the charcoal-maker witnesses the incident of Guingamor eating three apples. Although the narrative as we know it does not include the version told by the charcoal-maker, it is logical to presume that the charcoal-maker's version includes the incident of Guingamor's demise.<sup>56</sup> In a similar manner, the lay composed at the order of the king must tell of the charcoal-maker's role in bringing the account (and the boar's head) to court.<sup>57</sup> The story thus evolves and with the subsequent retellings comes to involve the episodes relating to its transmission.<sup>58</sup>

The passages on the transmission of the lay lead the reader away from the main adventure involving Guingamor. During the author's depiction of Guingamor's adventure, the audience "observes" the events first hand. When the protagonist conveys the story of his adventure, however, he is placed between the actual events and the audience. The

<sup>56</sup> *Guingamor* vv. 651-652 (charcoal-maker witnesses the incident), 671-673 (relates the adventure).

<sup>57</sup> *Guingamor* vv. 675-676.

<sup>58</sup> An elaborate example of such expansion of an adventure appears in Marie de France's *St Patrick's Purgatory*. For the complex layers of the *Tractatus de Purgatorio sancti Patricii* and the *Espurgatoire seint Patriz* see Lachin, pp. 155-156.

distancing factor is quite apparent in the episode of Guingamor's eating of three apples. During the depiction of the episode, the author twice interrupts the direct account. In the first case, the author remarks that the hero has just behaved against his lady's command, and in the second case he digresses to let us know that the charcoal-maker has witnessed the knight's actions and circumstances. Once the ladies take Guingamor to the other world, the author turns away from him completely, and begins to follow the charcoal-maker.<sup>59</sup> To some extent, this distancing from the main adventure recalls Woods's Digression at the end of a narrative.<sup>60</sup>

That the miraculous adventure of the boar's head both begins and ends at court makes its journey circular. The adventure is first told by a king, then expands with the knight, and finally reaches a king again with the object that gave the adventure its substance in the first place. The hero is at first on the outside of the events, and then becomes absorbed into them, until the adventure continues on its way without him. While Guingamor's own experience travels back to court together with the proof (the boar's head), it also captures the truth behind the otherworldly hunt, and thus clarifies what really happened in the past during the first attempts to capture the boar.

The *Tyolet* narrative is another example of a lay which not only describes the recounting of events, but also comments on their transmission. The prologue verses 14-27 amplify the initial steps of the transmission of adventures, and include remarks on how the adventures take place. The author informs us:

Que li chevalier plus poissant,  
 Li miedre, li plus despendant,  
 Soloient molt par nuit errer,  
 Aventures querre et trover.  
 Et par jor ensement erroient,  
 Que il escuier nen avoient,  
 Si erroient si toute jor,  
 Ne trouvassent meson net tor,  
 Ou .II. ou .III. par aventure,  
 Et ensement par nuit obscure  
 Aventures beles trovoient (vv. 13-23)

[When the most powerful knights,  
 The finest, the most generous,  
 Used to travel a great deal at night,  
 Seeking and finding adventures.  
 And likewise they travelled by day,

<sup>59</sup> *Guingamor* vv. 633-667, 668ff.

<sup>60</sup> See Chapter Four, p. 189.



Without any squires with them.  
They would travel all day long  
And might not find a single dwelling or keep,  
Perhaps for two or three days,  
And also on dark nights  
They found great adventures, (p. 109)]

Whenever the knights found adventures they would later recount them "A la cort ..., / Si comme elles erent trovees" (vv. 25-26) ["... at court, / Just as they had been found" (p. 109)]. The topic of adventure telling in the *Tyolet* prologue thus foreshadows the recounting of the specific marvellous adventures that follow.<sup>61</sup>

During the course of the story, Tyolet chances on two marvellous adventures, that of a shape-shifting knight, and that of a stag with a white foot. As in *Guingamor*, every time one of these adventures is retold, the tale becomes modified or contains additional information. In contrast to *Guingamor*, however, the information included in the varied *Tyolet* accounts is not determined so much by the characters' knowledge of the events, but by their personality and intentions.

The adventure of the shape-shifting knight portrays the naivety and preoccupations of Tyolet. When he meets the knight, Tyolet is overwhelmed by the beautiful appearance of the knight's shining armour, but clearly remains oblivious to the responsibilities connected with wearing it. After describing Tyolet's meeting with the knight, the author states that Tyolet recounts the adventure to his mother just as he found it.<sup>62</sup> As Tyolet's discussion with his mother indicates, he repeats what the knight has instructed him to say word for word. Where the knight advises:

'Et tu li dis que par ta foi  
Que male joie avra de toi  
Si tu ne puez estre tel beste  
Et tel coiffe avoir en ta teste.' (vv. 237-240)

['And you should tell her on your oath  
That she will know sorrow because of you  
If you cannot be such a beast  
And wear such a coif on your head.' (p. 119)]

Tyolet repeats:

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<sup>61</sup> Such foreshadowing also occurs in *Lecheor*, where the composition of lays at St Pantelion's festival is first described in general terms (vv. 1-36), and then followed by a specific event (the rest of the narrative).

<sup>62</sup> *Tyolet* vv. 251-252.

'Par foi', fet il, 'or est ainsi;  
Se je tel beste con je vi  
Ne puis estre, bien sai et voi  
Que male joie avrez de moi.' (vv. 257-260)

['In faith', he said, 'this is the way things are;  
If I cannot be a beast  
Such as I saw, I know full well and see  
That you will know sorrow because of me.' (p. 119)]

Tyolet's literal repetition implies that he does not realize how his words may be interpreted, and is unaware of threatening his mother that she might lose her son's affection. His approach to words resembles his view of the shape-shifting knight's armour.<sup>63</sup> He is curious about the shiny equipment, but not interested in its purpose. In both instances, whether in context of the armour or the words, Tyolet accepts the forms as they appear to him and does not inquire about their potential meaning. The superficial view of words and armour represents Tyolet's self-centredness and his current inexperience of the world.

Consequently, as Pierre-Marie Joris points out in 'L'Etoile Sibylline (Lecture du lai de Tyolet)', when his mother dubs him, Tyolet adopts the appearance of a knight without actually becoming one.<sup>64</sup> Norris Lacy touches on this problem when discussing the form and content of chivalry in relation to Chrétien's *Perceval*:

Arthurian characters repeatedly and erroneously attempt to separate form and content, or form and meaning. The form is the code of knightly conduct: the rules of war and courtesy, the elaborate series of instructions which preceded or accompanied the process of becoming a knight and proving oneself worthy of that title (*The Craft...* p. 4).

Like *Perceval*, Tyolet has yet to realize that the form and content of being a knight are inseparable. He will not truly be a knight until he has both the appearance and the sense of knighthood. Meanwhile, his mother provides Tyolet with arms and armour because she cares for his happiness. However, Tyolet's adventure with the white stag shows that matters are different beyond the borders of his land, where his wellbeing may not be in other people's interests.

After Tyolet cuts off the stag's foot and defeats the lions, he recounts his adventure twice, and gets two opposite reactions. Firstly, the hero tells the events of the battle to the treacherous knight:

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<sup>63</sup> Tyolet vv. 155-188.

<sup>64</sup> Joris, p. 64. Tyolet's mother dubs Tyolet in vv. 263-266.

S'aventure li a contee  
 Et de chief en chief racontee.  
 De sa huese le pié sacha  
 Et au chevalier le bailla. (vv. 495-498)

[Tyolet told him his story  
 And recounted it from start to finish.  
 He drew the foot out of his hose  
 And gave it to the knight. (pp. 129-131)]

The treacherous knight subsequently resolves to use the knowledge of the events and the white foot to his own benefit and returns to kill Tyolet.<sup>65</sup> Tyolet later tells his story to Gawain:

Tyolet foiblement parla  
 Et, neporquant, de s'aventure  
 Li a conté toute la pure. (vv. 548-550)

[Tyolet replied in a feeble voice,  
 But nevertheless, with regard to what had happened,  
 He told him the whole truth. (p. 133)]

In contrast to the treacherous knight's reaction, Gawain, upon hearing the account, delegates a passing maiden to deliver the wounded hero to a doctor.<sup>66</sup> Where the treacherous knight finds an opportunity to exploit, Gawain responds to a call for help. Tyolet thus learns a lesson in human nature, and that appearances may be deceiving.

Altogether, the author reports on the transmission of the white-foot adventure seven times. Initially, the damsel announces the adventure and outlines its main points:

'S'il i a de vos chevaliers  
 Nul qui tant soit hardiz ne fiers  
 Qui le blanc pié du cerf tranchast,  
 Biau sire, celui me donnast ...  
 Ja nus hon n'avra m'amistié,  
 S'il ne me donne le blanc pié  
 Du cerf qui est et bel et grant  
 Et qui tant a le poil luisant  
 Por poi qu'il ne semble doré;  
 De .VII. lions est bien gardé.' ...  
 'Cest brachet', dist el, 'vos menra  
 La ou le cerf converse et va.' (vv. 345-348, 351-356, 369-370)

[That, if any of your knights  
 Is bold and fierce enough  
 To cut off the white foot of the stag,  
 Fair lord, he would give him to me ...  
 Never will any man have my love,  
 Unless he gives me the white foot

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<sup>65</sup> *Tyolet* vv. 502-514.

<sup>66</sup> *Tyolet* vv. 557-561.

Of the stag, which is large and handsome  
And has hair so shiny  
That it almost seems golden;  
It is well guarded by seven lions.' ...  
'This brachet', she said, 'will take you  
To where the stag lives and roams.' (pp. 123-125)]

The damsel thus provides Arthur's knights with the motivation to depart on a quest. Lodoer and other knights who set off on the quest bring back fairly inaccurate reports about crossing the perilous river. To disguise their fear and maintain a brave face, the knights depict the deed as extremely difficult and fail to mention that they have not even jumped into the water.<sup>67</sup> Further on, the author describes in detail Tyolet's journey and his fight with the lions after acquiring the foot. The half-dead Tyolet subsequently relates his adventure to the treacherous knight and to Gawain, both of whom bring their own versions back to court. In the end, Tyolet presents a full version of the story himself.<sup>68</sup>

Once back at court, the treacherous knight exploits the wording of the agreement between the damsel and Arthur that whoever brings the foot is to marry her:

La pucele au roi demanda,  
Le blanc pié du cerf li mostra. ...  
Cil qui le pié ot aporté,  
Qui que l'eüst au cerf coupé,  
Par covenant velt la pucele, (vv. 517-518; 523-525)

[He asked the king for the maiden,  
Showing him the foot of the white stag. ...  
The man who had brought the foot,  
Whoever had cut it off the stag,  
According to the agreement wanted the maiden (p. 131)]

When he is handing the foot over, people would logically presume that he was also the one who had severed it. He would, therefore, fulfil the initial demand of the damsel's father for a worthy knight.<sup>69</sup> Without specifying the details of his actions, the treacherous knight keeps to a false story, and deliberately deceives everyone.

The account that Tyolet told Gawain would have included the episode about the

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<sup>67</sup> Tyolet vv. 387-413.

<sup>68</sup> Note that some of the versions are only reported; the sequence of actions is described only by the author and by Tyolet.

<sup>69</sup> For the agreement between the damsel and Arthur see vv. 357-362; for the hints relating to the agreement and the discrepancy between bringing the foot and actually cutting it off, vv. 523-525, 577-578; for Gawain's verbal attack, vv. 596-597 (it is only after Gawain returns that the topic of cutting off the foot is addressed). The treacherous knight asks for the damsel because he has brought the foot in vv. 517-518, 581-587. Even in his reaction to Gawain's direct accusation the treacherous knight avoids the topic and instead defends his prowess in arms (vv. 611-620).

treacherous knight's attempt to kill him.<sup>70</sup> This version, therefore, would have contained the truth about who fought the stag as well as the truth about the betrayal and the attempted murder. Gawain emphasizes the topic of betrayal in his later outburst to Arthur:

'N'onques du cerf le pié ne prist  
 En la maniere que il conte.  
 Molt fet au chevalier grant honte  
 Qui d'autrui fet se velt loer  
 Et autrui mantel afuler  
 Et d'autrui bouzon velt bien trere  
 Et loer soi d'autrui afere  
 Et par autrui main velt joster  
 Et hors du buisson velt trainer  
 Le serpent qui tant test cremu.  
 Or, si n'i sera ja veü,  
 Ce que vos dites rien ne vaut.' (vv. 596-607)

[He never took the stag's foot  
 In the manner he stated.  
 It is a matter of great shame for the knight  
 Who tries to boast of another's deed,  
 To don another's cloak,  
 To draw another's crossbow,  
 To boast of another's achievement,  
 To joust through another's hand,  
 And to drag out of the bushes  
 The serpent which is so dreaded.  
 Now this will never happen here;  
 What you say has no value.' (p. 135)]

Gawain's version of the adventure thus clearly amplifies his concerns with valour, honour, truthfulness and chivalrous actions.

The shift in Tyolet's perception of knighthood is recorded in his final dialogue with the treacherous knight. In the initial inquiry about the shape-shifting knight's equipment, Tyolet's questions are simplistic and do not go beyond the superficial "what is?".<sup>71</sup> Tyolet, for example, asks: "'Que est ice sor vostre teste, / Et qu'est ice qu'au col vos pent?'" (vv. 156-157) ["What is that on your head? / And what is that hanging round your neck?" (p. 115)]. In his final speech, however, Tyolet inquires after actions.<sup>72</sup> He begins the series of questions by asking for a proof: "'Par quel reson volez avoir / La pucele, je voil savoir'" (vv. 645-646) ["On what grounds you want to have / The maiden, I would like to know" (p. 137)]. He then addresses the events of the adventure (the cutting off of the foot and the killing of the lions), and the issue of who struck whom. In contrast to the simplicity of his

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<sup>70</sup> Tyolet vv. 548-550.

<sup>71</sup> Tyolet vv. 155-180.

<sup>72</sup> Tyolet vv. 643-663.

earlier questions about armour, Tyolet's inquiry displays some degree of rhetorical skill. He works his way to the topic of a knight killing another knight, which he had ignored at the beginning, and drives the treacherous knight into a silent admission of guilt.<sup>73</sup> The speech concludes with an open accusation consisting of a summary of what really happened:

'Mes ce fu de bien fet col fret  
Quant vos feistes tel forfet.  
Bonement donné vos avoie  
Le pié [qu']au cerf trenchié avoie,  
Et vos tel loier en sousistes,  
Por .I. pou que ne m'oceïstes.  
Mort en dui estre voirement.  
Je vos donnai, or m'en repent;  
Vostre espee que vos portastes  
Tres par mi le cors me boutastes;  
Tres bien me cuidastes ocirre.' (vv. 665-675)

['It was like getting a broken neck after a good deed,  
When you committed such a misdeed.  
In good faith I had given you  
The foot which I had cut off the stag,  
And you rewarded me in this way,  
By almost killing me.  
In truth I ought to have died.  
I gave it to you, now I regret it;  
Your sword, which you carried,  
You struck right into my body.  
You certainly thought you had killed me.' (p. 137)]

Tyolet is now obviously aware of how words can be manipulated. Because Tyolet proves his worth not only by the fight with the stag and the lions, but also through his eloquent argumentation, his adventure of becoming a true knight consists both of the physical fight and of the recounting of the event at court.<sup>74</sup>

While in *Tyolet* recounting accompanies the physical fight, in a number of lays recounting is completely substituted for the physical struggle and the protagonists prove their worth with words; the verbal combat thus replaces the physical one. Bloch remarks on this literary tendency in relation to the lyrics of troubadours. As in the physical adventure, a lover faces various opponents such as the lady, other lovers, or even love, and so he faces, for instance, death without his beloved, or victory if she shows her affection. *Conseil* and *Ombre*, where the witty and eloquent speeches of the knights conquer the hearts of the ladies, recall the struggle of the lyrical poems.<sup>75</sup> The speech in *Lecheor*, on

<sup>73</sup> *Tyolet* vv. 650-662.

<sup>74</sup> For a detailed analysis of Tyolet's speech see Chapter Seven, pp. 322-325.

<sup>75</sup> Bloch, pp. 143-161.

the other hand, ensures the lady's victory in the "combat" of recounting at the *puy*.<sup>76</sup> In *Espervier*, a cleverly staged story about the sparrow hawk successfully covers up the lady's adultery. Persuasive or witty presentation of a character's words thus can have great significance within the plot of Old French lays.

One of the outcomes of Tyolet's speech is that it reveals an inconsistency in the agreement between Arthur and the damsel. The problem of the risk of giving the reward to the wrong knight is partially caused by the inexact wording of the oath. According to the wish of the damsel's parents, their daughter should marry the knight who cuts off the stag's foot. However, in contrast to this request, the king and the damsel make an oath about her marrying the knight who delivers the foot to the court.<sup>77</sup> When the treacherous knight demands his reward, he exploits the mistake by claiming the damsel on the basis of his bringing the foot:

Dont vint au roi, su salua,  
Son covenant li demanda  
Que la pucele ot devisé  
Et il endroit soi creanté:  
Qui que le blanc pié li donroit  
Que ele a seignor le prendroit. (vv. 581-586)<sup>78</sup>

[Then the knight came to the king and greeted him;  
He asked for the agreement  
Which the maiden had established  
And he himself had confirmed:  
That whoever gave her the white foot  
She would take him as her husband. (pp. 133-135)]

However, Tyolet eliminates the misunderstanding when he asks whether it was the treacherous knight who cut the foot off.<sup>79</sup>

Jonin and Bloch notice an occurrence of inexact wording, and so exploitation of verbal expression, in other contemporary literary works, and in the context of law. Jonin comments on a possible ambiguity of an oath in relation to Isolt, who interprets the words of her oath to her advantage while other characters understand her promise differently. He also remarks on the reaction to such practices in contemporary documents, namely the *decretum* of Gratien.<sup>80</sup> An inexact wording also affects the accusation of Guenevere in *La*

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<sup>76</sup> For *puy*s see Bloch, p. 152.

<sup>77</sup> *Tyolet* vv. 343-364. The issue of the oath is amplified in vv. 523-526, 581-587, 648-650.

<sup>78</sup> See also *Tyolet* vv. 517-518.

<sup>79</sup> *Tyolet* v. 651.

<sup>80</sup> Jonin, *Les Personnages...*, pp. 102-105.

*Mort Artu*; she did not wilfully kill Mador's brother, as Mador's accusation states, because she intended to kill someone else.<sup>81</sup> Among other Old French lays, the issue of reinterpretation of an oath also features in *Haveloc*.<sup>82</sup>

It is of relevance in relation to multiple interpretations of words to remember the ambiguous nature of the expression *trover*, which the word repetition highlights at the beginning of the *Tyolet* narrative. The expression signifies, among other things, "to find" and "to compose".<sup>83</sup> In the initial verses, the verb is especially attached to *aventure*, and elaborates the topic of finding adventures. During the course of the story, all the important knights—Tyolet, the treacherous knight and Gawain—find adventures, either by experiencing them or through a first-hand account. In addition, however, the characters also compose their own versions of what happened, and thus perform the activity captured in other meaning of *trover*. The focus on *trover*, and its importance both in relation to the plot and the theme, suggests that the expression was carefully chosen and employed by anonymous author in order to refine the idea behind the story.

When it comes to recounting, the author of *Tyolet* greatly exploits the technique of Refining through Dialogue. In the first section of the story, the Dialogue of Tyolet reveals his naivety about the substance of knighthood, and his final speech demonstrates his understanding and eloquence. The recounting of the adventure of the stag's foot, whether through Dialogue or reported speech, enables the author to capture the cowardice of Lodoer, and the Contrast between the treacherous knight and the valorous Gawain. Together, the individual dialogue passages of the knights provide a complete image of knighthood from which Tyolet learns. By the careful arrangement and use of recounting, the author portrays the growth of Tyolet and succeeds in giving instruction on the true nature of knighthood, which is defined by the qualities related to chivalry and prowess rather than by shiny armour.

In the retelling of adventures at court, R. Howard Bloch recognizes an effort to transform the actions of an adventure, which are often violent and against the law, into a

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<sup>81</sup> Bloch, pp. 30-31.

<sup>82</sup> See Chapter Six, pp. 282-284.

<sup>83</sup> For various meanings of *trover* see, for example, Godefroy, X, pp. 815-816 and Hindley, p. 595.



verbal account acceptable to an organized society.<sup>84</sup> In relation to the romances of Chrétien de Troyes, Bloch states:

Chrétien's exemplary hero responds to the call of a violent and chaotic Other world, triumphs over the disorder that lurks in the forest, and returns bearing the verbal account of his victory. ... his own return is accompanied by the conversion of the potentially disruptive adventure into a *conte d'aventure* (pp. 201-202).

As this *conte* is subsequently recorded, the oral account becomes situated between "a lived but un verbalized experience and its representation in the [written] text" (p. 204). Bloch parallels the oral account to the testimony of an eyewitness, and its written version to deposition, an official record. When reworked by an author (mixed with similar material and combined with imaginary or personal elements), the eyewitness account becomes a literary text.<sup>85</sup> In this context, an author (and Bloch refers specifically to the author of *La Mort Artu*) performs "a task analogous to that of the royal inquisitor, the compiler of customals, and the early recorders of verdicts and laws—that is to say, the gathering and structuring of fragmentary testimony, legend, or procedure into a sustained narrative whole" (p. 203).

*Tyolet* offers an excellent example of Bloch's theory. In the prologue, the author highlights adventure telling as the intermediate step preceded by the actions, and followed by the written text. This remark amplifies the importance of adventure telling for the plot. Moreover, the adventure of the lay includes a criminal act, and its presentation at court recalls judicial procedure.<sup>86</sup> The retelling of the adventure consists of the testimony of three characters, the first presenting an incomplete story, the second appealing against it, and the third providing the truth. At the same time, the triple retelling of the adventure represents Refining of the stag's foot episode. More perspectives of the episode come from the first description of the adventure by the damsel, from the author's portrayal of the Lodoer's and other knights' attempts, and from the detailed depiction of Tyolet's actions. The *Tyolet* author's elaborate combination of multiple perspectives of an adventure corresponds to Bloch's creative translation of an adventure.

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<sup>84</sup> Bloch, p. 199.

<sup>85</sup> Bloch, p. 207.

<sup>86</sup> Judicial procedures are discussed in Chapter Seven.

The rhetorical and poetic treatises define Refining as the restatement of an idea, and there is no reason why the method should not be applied to the recounting of events in the Old French lays. Whether the characters or the authors interpret an individual incident or recount an entire adventure, they amplify it by offering different perspectives of the original events.

The authors of the lays use recounting on a small scale when the characters offer their opinions, or on a greater scale, when large sections of the plot are summarized and recounted. In some lays, recounting relates to the birth and growing up of the protagonist, which motivates or concludes a search for identity. In addition, recounting in lays occurs when an adventure is announced in general terms, then takes place, and finally becomes summarized by a character. The basic adventure may also become varied through further repetitions, such as the attempts of other people to fulfil the given task, or through the comments of a number of characters.

Besides amplifying episodes and adventures, recounting portrays the perspectives of the characters, who interpret events in accordance with their intentions or occupation. The repetitions may also fulfil other purposes, whether in the context of the themes, the development of the plot, or the structural symmetry of the narratives. In a number of lays, recounting accompanies the physical adventure, as well as plays a part in its transmission. Repetition through the restatement of events, therefore, is an important tool with which the authors of the lays shape and develop their texts.

## Chapter Seven: Argumentation, Reasoning and Persuasion

Just as Refining can be used to reveal information through different perspectives, the technique can also be used to argue a certain point of view. The lays contain a variety of persuasive speeches through which the characters, or the authors, attempt to prove or decide something. The speeches employ the techniques inspired by treatises on rhetoric and poetics, or, alternatively, reflect contemporary judicial procedures. On occasion, they are derived from dialectical arguments. Some authors follow the established patterns of reasoning more closely, whereas others join fragments of various methods and elaborate on them. In the context of previously discussed techniques of amplification, the speeches represent Refining through Dialogue.

### *Judicial speeches*

Ever since E. A. Francis in her 1939 article 'The Trial in *Lanval*' brought attention to the judicial process captured in Marie de France's *Lanval*, critics have studied this narrative, as well as the corresponding *Graelent* and other medieval works, in the context of medieval trials and their vocabulary.<sup>1</sup> The general steps of medieval trials, relevant to the study of contemporary narratives, were described as the following: the accusal/appeal (with an offer of a proof or its presentation), the defendant's total denial (with a statement that he will fulfil any proof determined by the court), the determining of the proof and the day of the actual trial, and the appointment of the defendant's pledges. Then, on the day of the trial, the accuser states the case, the defendant gets a space for defence through the means of either combat, oath or a compurgation, and on the basis of the proof the jury decides the verdict.<sup>2</sup>

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<sup>1</sup> Francis analyzes *Lanval* in view of the thirteenth-century *Jugements de l'Echiquier de Normandie* and *Select Pleas of the Crown*. Jean Rychner in the chapter 'Explication du jugement de Lanval' (*Le Lai de Lanval*, pp. 78-84) provides a more detailed analysis of the trial episode in *Lanval* and specifies some points omitted or only partially explored by Francis, such as the defendant's denial, the king's dubious accusation of Lanval, and the double proof (Lanval's oath and the lady's warranty) that Lanval has to provide. Eccles, in 'Marie de France and the Law', appreciates the accuracy of Marie's description of the trial in view of the contemporary Assize of Clarendon (1166) and refers to the *Gesta Henrici*. See also Otaka's 'Deux études sur Marie de France: I, Vocabulaire de la Justice', pp. 103-113, and Jonin's chapter 'Le Procès d'Iseut' in *Les Personnages féminins...*, pp. 59-108.

<sup>2</sup> Francis, pp. 116-117, 123; Pollock and Maitland, pp. 598-673; Baker, pp. 84-92; Bloch, pp. 13-62 (law in connection with the Old French literature); Eccles, p. 18 (importance of Lanval's judgment by a jury and according to writ); Douglas and Greenaway, pp. 510-511.

Among these judicial steps that were identified in the narratives, the lady's speech in *Graelent* exemplifies the pleading of a compurgator because she swears to the credibility of the defendant and to the purity of his oath. A clear definition of a compurgator's role is given by H. L. Ho in 'The Legitimacy of Medieval Proof':

compurgators were not required to have any personal knowledge of the facts underlying the dispute: they swore only "to the credibility of their chief and the purity of his oath" and have been compared to character witnesses of today. The "truth" to which they swore carried not purely the intellectual meaning of correspondence to external facts, but, more importantly, the (now unfamiliar) ethical meaning of "fidelity, loyalty, faithfulness" to the person they were supporting (pp. 264-265).<sup>3</sup>

That the otherworldly lady should act as Graelent's compurgator, and confirm her lover's oath, is established by the queen and King Arthur.<sup>4</sup> If the lady guarantees that Graelent's claim about her superior beauty is justified, and if she displays her beauty, Graelent will avoid being punished for slander and insult. In her speech, the lady first politely addresses the audience consisting of the king and his barons, and captures their attention:

'Sire', fet ele, 'a moi entent,  
Et vos trestuit, seignor baron,  
Entendez ci a ma reson.' (vv. 638-640)

[ 'My lord', she said, 'listen to me,  
And all of you, my lord barons,  
Listen to what I have to say to you.' (p. 405)]

In a manner not dissimilar to the classical *narratio*, she then recounts the past events which resulted in the present trial.<sup>5</sup> Just as the king who addressed the jurors before her, she thus presents her *conte*, the judicial summary of events:<sup>6</sup>

'Assez savez de Graalent,  
Qu'il dit au roi devant sa gent,  
Au ten a la grant assemblee,  
Quant la roïne fu montee,  
Que plus bele fame ot veüe;  
Ceste parole est bien seüe.' (vv. 641-646)

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<sup>3</sup> For the oath of the defendant and his oath-helpers see also Pollock and Maitland, p. 600; for the lady as a compurgator in *Lanval*, Francis, pp. 117, 123.

<sup>4</sup> *Graelent* vv. 494-497, 500-502.

<sup>5</sup> For *narratio*, the Statement of Facts, see Cicero, *De inventione* I.xix-xxi (pp. 55-63) and *Rhetorica ad Herennium* I.viii-ix.11-13 (pp. 23-25).

<sup>6</sup> *Graelent* vv. 558-560, 568. "When the parties stand opposite to each other, it then behoves the plaintiff to state his case by his own mouth or that of his pleader. His statement is called in Latin *narratio*, in French *conte*" (Pollock and Maitland, pp. 604-605). See also Baker, p. 90.

[‘You know all about Graelent  
And what he said to the king in front of his men,  
On the occasion of the great assembly,  
When the queen was put on display,  
That he had seen a more beautiful woman;  
Everyone is aware of this remark.’ (p. 405)]

To lessen the harsh impact of the king's speech about the knight's misbehaviour, the lady underlines the key topic – her beauty.<sup>7</sup> As the topic of beauty will later represent the basis of the knight's defence, she thus skilfully highlights the aspects favourable to her cause without bending the truth. The following verses confirm Graelent's assertion. Even in the lady's eyes the knight, as a vassal, should not have contradicted his king. Nevertheless, when it comes to the matter of beauty, the lady proves Graelent's words as truthful:

‘Veritez est il mesparla,  
Des que li rois s'en corrouça.  
Mes de ce dist il verité(z):  
N'est nule de si grant biauté(z),  
Qu'autre si bele ne resoit.’ (vv. 647-651)

[‘It is true that this was an insult,  
In so far as it made the king angry.  
But in this he spoke the truth:  
No woman has such great beauty  
That no other is as beautiful.’ (p. 405)]

The speech concludes with the lady's request for Graelent's acquittal:

‘Or esgardez, si dites droit.  
Se par moi le puis aquiter,  
Li rois l'en doit quite clamer.’ (vv. 652-654)

[‘Now look, and say what is right.  
If through appearing here I can acquit him,  
Then the king should declare him innocent.’ (p. 405)]

The structure of the lady's speech corresponds to the four parts of an argument described in the *Laws of Henri I (Leges Henrici Primi)*: the challenging introduction, the explanatory statement of facts, the argument establishing the case, and the conclusion.<sup>8</sup> This arrangement was inspired by the division described in Isidore's *Etymologiae*, who

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<sup>7</sup> The king compels the jury to judge Graelent on the basis of the words which shamed him by humiliating his wife (vv. 564-572). He seems to be misleading the jurors who should make a decision about the beauty of Graelent's lady. For confirmation that by shaming his wife Graelent dishonoured him, the king leans on common wisdom (and the author exploits the *topos*) about someone's shame reflecting on their partner. This theme also appears, for instance, in *Mantel* vv. 683-724.

<sup>8</sup> *Leges* 4, 2 (Downer, p. 306); Pollock and Maitland, p. 99. According to Pollock and Maitland, the *Leges* seem to have been compiled shortly before 1118; Douglas and Greenaway (p. xiv) give the dating 1100-1135.

reduced the six parts of the classical oration (the Introduction, Statement of Facts, Division, Proof, Refutation, and Conclusion) to four.<sup>9</sup>

The arrangement displayed in the lady's defence is not restricted to judicial speeches. Edelsi's address in the lay *Haveloc* indicates a wider use of this kind of argumentation. In the lay, Edelsi has no illusions about persuading the barons to agree with his outrageous plan of marrying a king's daughter to a cook; in fact, he has some soldiers ready to reinforce the plan. Still, he puts an effort into presenting his argument well. His speech can be divided into five parts. Firstly, Edelsi invites the barons to listen to what he has to say, and specifies that he is reacting to their request that he should marry the girl. His second step is to remind everyone why he should be responsible for arranging the marriage. Many years ago, he swore an oath to Argentille's father that he would marry her to the strongest man in the kingdom. Subsequently, Edelsi reveals his decision and announces the identity of the husband, the kitchen-hand Cuaran. To offer some sort of a justification, Edelsi provides a reason and its proof. Cuaran is the strongest man in the country and even the ten strongest men in his household cannot retain him. To conclude, Edelsi states that the oath cannot be properly fulfilled in any other manner.<sup>10</sup>

The key difference between the lady's and the Edelsi's speeches is that the latter includes a reason and a proof (not expected from a compurgator); moreover, Edelsi does not summarize the argument of the opposition but only states his own decision. Nevertheless, the basic structure is the same: the introduction, the statement of the past events which led to the conflict and demand resolution, the argument of the speaker, and the conclusion. The above examples indicate a more general use of this arrangement, perhaps especially suited for situations when a speaker addresses an assembly and puts forward an argument suggesting a resolution to an existing conflict.

The hero's speech in the lay *Tyolet* also recalls argumentation of a judicial process, but the appeal never proceeds to a trial. In the story, Gawain and Tyolet dispute the treacherous knight's request for the damsel, even though he fulfilled the task of bringing the stag's foot to court. Gawain publicly accuses the treacherous knight of dishonest

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<sup>9</sup> Downer, p. 306, n. 4, 2; *Patrologiae cursus completus*, vol. 82, II.7 (col. 127); *Rhetorica ad Herennium* I.iii.4 (p. 9); Kendall, p. 148.

<sup>10</sup> *Haveloc* vv. 351-374.

conduct; he claims the knight did not obtain the foot in the manner he stated and refers to his boasting of another's deeds.<sup>11</sup> In the context of the thirteenth-century *Coutumes de Beauvaisis*, Gawain's speech recalls a complaint that opposes a request. As the *Coutumes de Beauvaisis* explains, a complaint to the lord can instigate a suit without a direct accusation against another person, and is usually lodged when a person's request to the lord imposes on the rights of somebody else.<sup>12</sup> While Gawain does not provide any specific information or offer to prove the claim, Tyolet, on the other hand, presents an appeal when he engages in the interrogation of the treacherous knight, about how he obtained the foot.<sup>13</sup> Because Tyolet's perspective of the events provides answers to the questions he previously asked, and because he uses this method in order to destroy his opponent's case, he employs a technique resembling the figure Hypophora.<sup>14</sup> Tyolet then concludes his speech with an offer of ordeal by combat.<sup>15</sup>

In contrast to Gawain's direct accusation of the treacherous knight, Tyolet chooses an indirect approach. He begins the interrogation in a friendly manner:<sup>16</sup>

'Dan chevaliers, dites le moi,  
Tant comme estes devant le roi,  
Par quel reson volez avoir  
La pucele, je voil savoir.'  
'Par foi', fet il, 'je vos dirai:  
Por ce que aporté li ai  
Le blanc pié du cerf sejoigné;  
Li rois et li l'ont creanté.'  
'Trenchastes vos au cerf le pié?  
Se ce est voir, ne soit noié.'  
'Ouïl', fet il, 'je li trenchai  
Et ici o moi l'aportai.'  
'Et les .VII. lions qui ocist?'  
'Cil l'esgarda, nul mot ne dit,  
Ainz rogi molt et eschaufa,

<sup>11</sup> Tyolet vv. 588-603.

<sup>12</sup> *Coutumes de Beauvaisis* chapter 6, §210; p. 81.

<sup>13</sup> Tyolet vv. 643-678.

<sup>14</sup> The classical Hypophora (*subiectio*) inquires into the preparation of the opponent's defence, and by pointed questions highlights the opponent's guilt. Also, in a Hypophora a speaker may ask about what alternative courses of action he could have taken, and with answers shows that the path he chose was correct (*Rhetorica ad Herennium* IV.xxiii-xxiv.33-34 (pp. 311-315)). As Geoffrey of Vinsauf explains in the *Documentum*, in Hypophora "we ask of something whether it can or cannot be so, and afterwards we bring in the reason that it can or cannot be so" (p. 51; *Documentum* II.B.27). Parr calls *subiectio* "Self-Answer". The method consists of a system of questions and answers containing a reason, and finishes with a conclusion. In the example, Hypophora is used to determine one's guilt (*Documentum* II.B.27 (p. 51)). It should be noted that while Hypophora has the form of a monologue, the passage in Tyolet is partly composed of the exchanges between Tyolet and the treacherous knight. Also, the lay passage is not based on a conjecture, but inquires into what happened. For Hypophora as a method of Apostrophe see Chapter Three, pp. 174, 177-178.

<sup>15</sup> Tyolet vv. 676-678.

<sup>16</sup> Tyolet vv. 641-642.

Et Tyolet dont reparla:  
 'Dan chevalier, et cil, qui fu,  
 Qui de l'espee fu feru,  
 Et qui fu cil qui l'en feri?  
 Dites le moi, vostre merci.  
 Ce m'est a vis, ce fustes vos.' (vv. 643-663)

['My lord knight, tell me,  
 While you are before the king,  
 On what grounds you want to have  
 The maiden, I would like to know'.  
 'In faith', he said, 'I shall tell you:  
 Because I have brought her  
 The white foot of the swift-moving stag;  
 The king and she herself have agreed to this.'  
 'Did you cut off the stag's foot?  
 If this is true, let it not be denied.'  
 'Yes', he said, 'I cut it off  
 And brought it here with me.'  
 'And the seven lions, who killed them?'  
 He looked at him and said nothing;  
 Rather he became red and inflamed,  
 And Tyolet addressed him again:  
 'My lord knight, who was it  
 Who was struck by the sword,  
 And who was it who struck him with it?  
 Tell me this, I beg you.  
 I believe it was you.' (p. 137)]

The whole assembly thus hears the treacherous knight say that he deserves the reward because he brought the foot (vv. 647-650), and the barons also witness the affirmation to Tyolet's next question of whether the knight cut the foot off (vv. 653-654). This answer is of course a lie; it was Tyolet who did all the fighting. However, Tyolet does not stop here; he enquires about the killing of the lions, and ultimately about a knight who struck another knight (vv. 655, 659-661). To these questions the treacherous knight, displaying the signs of shame, provides no answer (vv. 656-657, 664). With the last topic he must have realized that only the knight who was struck would know about the event. Having thus demonstrated the treachery of the knight, Tyolet publicly accuses him of attempted murder and states his own version of the events: it was Tyolet who cut the foot off and gave it to treacherous knight; in return, the treacherous knight struck Tyolet and almost killed him.<sup>17</sup>

Tyolet's method has affinities with such diverse techniques as induction and the indirect Introduction of an oration. Cicero, when referring to an accused who is being questioned, defines induction in the following way: "Therefore by careful direction of the questions he must be led without his knowing it from the statement which he has granted to

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<sup>17</sup> Tyolet vv. 662-675.



that which he does not wish to grant. Finally, he must either refuse to answer, or concede your point or deny it" (p. 97).<sup>18</sup> Tyolet's interrogation seems to follow this process exactly, but it lacks the logical connection between the questions and the conclusion, and the method of Analogy that Cicero recommends for the first part of his induction.<sup>19</sup> Also, because Tyolet's questioning begins with an already established fact with which the opponent agrees, and indirectly leads to the point that the speaker wants to make, it recalls the indirect Introduction of an oration, recommended by the *Rhetorica ad Herennium* for the occasions when the hearer has been won by the opposition:

If the hearers have been convinced, if our opponent's speech has gained their credence ... we shall make our Subtle Approach to the cause by the following means: the point which our adversaries have regarded as their strongest support we shall promise to discuss first; we shall begin with a statement made by the opponent, and particularly with that which he has made last; and we shall use Indecision, along with an exclamation of astonishment (p. 19).<sup>20</sup>

### ***Premises and reasons: epicheireme***

While Tyolet's interrogation shares some aspects with rhetorical induction, several lay speeches carry elements of the rhetorical adaptation of deduction. The rhetorical syllogism *epicheireme* appears in Cicero's *De inventione*.<sup>21</sup> Cicero favours a five-fold argument, consisting of a major and minor premises, both supported by a reason, and a conclusion:

There are, then, five parts of an argument by deductive or syllogistic reasoning: *major premise* which sets forth briefly the principle from which springs the whole force and meaning of the syllogism; *proof* by which the brief statement of the major premise is supported by reasons and made plainer and more plausible; the *minor premise* in which is premised the point which on the basis of the major premise is pertinent to proving the case; the *proof* of the minor premise, by which what has been premised is established by reasons; the *conclusion* in which there is stated briefly what is proved by the whole deduction (p. 111).<sup>22</sup>

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<sup>18</sup> *De inventione* I.xxxii.54 (citation); for the entire discussion of induction see I.xxxi-xxxiii.51-56 (pp. 93-99).

<sup>19</sup> *De inventione* I.xxxii.53-54 (pp. 95-97).

<sup>20</sup> *Rhetorica ad Herennium* I.vi.10 method 2. See also *De inventione* I. xvii 23-24 (pp. 47-49) where Cicero advises on insinuations and recommends the speaker should conceal his intention.

<sup>21</sup> McBurney, p. 134.

<sup>22</sup> *De inventione* I.xxxvii.67.

Cicero mentions that some people divide arguments into three parts, and gives examples of arguments where some parts are omitted.<sup>23</sup>

As Gallo points out, a form of *epicheireme* also appears in Geoffrey of Vinsauf's *Documentum*. Geoffrey has the syllogistic structure in mind when he describes the invention process. In his example of the method, Geoffrey amplifies the words 'know' and 'teach' into an introduction (a major premise consisting of a proverb using both know and teach), a *narratio* (a minor premise developing the word know), and a conclusion (using the word teach). The premises may be further extended through elaborations and reasons.<sup>24</sup>

Traces of a three-fold syllogistic argument, composed of a major and minor premise and a conclusion, are apparent in the episode of Graelent's trial. During the trial, the lady's beauty evidently represents a proof through which the hero becomes acquitted;<sup>25</sup> however, from the perspective of a syllogistic argument, the lady's beauty could be taken for a proof of the minor premise. The whole argument begins with a major premise, which is not included in the speech, but has been provided earlier by the queen. According to the queen's suggestion, if the defendant's beloved proves to be more beautiful than her, he should be acquitted: "'S'ele est plus bele, quite soit'" (v. 495). Unable to pronounce the minor premise "I am more beautiful than the queen" lest she be accused of boasting, the lady amplifies the subject of beauty and allows her appearance to argue for her. Her beauty has been sufficiently stressed before and during her arrival, when the court was full of praise.<sup>26</sup> In the speech, the conclusion of the syllogism is hidden behind the lady's demand for the knight's acquittal, "'Se par moi le puis aquiter, / Li rois l'en doit quite clamer'" (vv. 653-654) ["If through me [my beauty] I can acquit him, / Then the king should declare him innocent"].<sup>27</sup> If expressed fully, the syllogistic conclusion would sound like this: "I am more beautiful than the queen, therefore you have to release Graelent". In the conclusion the lady does not mention beauty, but reminds everyone of the queen's statement that included it, and because the former's beauty cannot be disputed, the knight's acquittal becomes the only acceptable outcome.

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<sup>23</sup> *De inventione* I.xxxix.57-xli.76 (pp. 99-123).

<sup>24</sup> Gallo, *The Poetria nova...*, pp. 148-149; *Documentum* II.B.61-69 (pp. 57-59). This invention process is also discussed in Chapter Three, p. 137, as a way of amplifying brief material.

<sup>25</sup> *Graelent* vv. 519-521.

<sup>26</sup> *Graelent* vv. 453-454.

<sup>27</sup> Burgess and Brook translate the verses as "'If through appearing here I can acquit him, / Then the king should declare him innocent'" (p. 405). Their interpretation reacts to the lady's 'judicial' function to appear and confirm that Graelent did not intend to shame the queen.

The authors of the lays almost never portray reasoning relying on logic, but are very fond of speeches composed of premises and reasons. The protagonist of the anonymous lay *Doon* uses an *epicheireme* structure when he announces that he is the father of a brave young knight, but his speech lacks the underlying logical connection. In addition, Doon's argument is reduced to two premises. In the text, upon seeing a ring on the young knight's finger, Doon realises that he has just been defeated in jousting by his own son, and announces his discovery within everyone's hearing:

'bien m'aparçui,  
Quant tu jostas a moi jehui,  
Que tu eres de mon lignage.' (vv. 255-257)

[I realised,  
When you jousted with me today,  
That you were of my lineage.' (p. 271)]

Cleverly, to prove his first premise Doon contrasts the son's skill to his own defeat,<sup>28</sup> and thus manages to increase his own worth through the victory of his son. In addition, by referring to the son's courage and prowess, he emphasizes what he and the young knight have in common. The second premise "'Vien moi besier, je sui ton pere'" (v. 263) ["Come and kiss me, I am your father"] (p. 271)], specifies and confirms the earlier claim. The reason for the second premise summarizes Doon's effort to win his wife, his departure from her, and the instructions he gave her in regard to the ring.<sup>29</sup> The speech lacks a formal conclusion, because the information captured in last three verses of this section makes a separate conclusion unnecessary. Instead of just outlining what happened in the past,

'I entrusted this gold ring to her  
And told her to give it to our son  
When she sent him to France',

the verses point to the young knight through the pronoun "vos":

'Cel anel d'or li commandai  
Et dis qu'ele le vos donnast  
Quant en France vos envoiast.' (vv. 268-270)

[I entrusted this gold ring to her  
And told her to give it to you  
When she sent you to France.' (p. 271)]

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<sup>28</sup> *Doon* vv. 258-262.

<sup>29</sup> *Doon* vv. 264-270.

In this way, the verses encompass what would normally become a conclusion: "Because you have the ring, you are my son".<sup>30</sup> Although without the syllogistic connections between the premises and their proofs, Doon argues in a carefully arranged manner, and cleverly uses reasons to turn the situation to his advantage. The speech has a prominent place in the narrative because it represents the turning point which leads to the resolution of the main conflict of the second part of the story.

Graelent's speech to the queen, like Doon's address, relies on the gathering of premises and reasons. Graelent turns to an argument when he strives to explain to the queen that love is no laughing matter.<sup>31</sup> The major premise of the argument is supported by two minor premises, and a reason confirms each of these statements. Furthermore, before concluding the speech, Graelent develops the last reason through an elaboration. The major premise of Graelent's speech is that a man who undertakes to become a lover must be of great worth: "'Cil doit estre de molt haut pris / Qui s'entremet qu'il soit amis'" (vv. 85-86) ["A man must be of very great worth / To undertake to become a lover" (p. 379)]. This claim is developed from the contrary example, depicting people who do not love properly because they do not understand love, and whose idleness, lies and deceit harm love. The first minor premise introduces chastity as an attribute of loving, and the subsequent elaboration of this reason draws on the consequences of fickle loving and proves the importance of loyalty. The second minor premise brings attention to the topic of both lovers feeling the same way in their hearts and bodies, thus providing each other with precious companionship. The subject of reciprocity reflects in the author's repetition of the words "'Bone amor n'est se de .II. non, / De cors en cors, de cuer en cuer'" (vv. 100-101) ["Love is not true unless it concerns two people / And passes from body to body, and heart to heart" (p. 381)]. An elaboration consisting of a gloss of Cicero confirms the truth of this assertion. The speech states that when only one person loves the passion is not right.<sup>32</sup> In conclusion, Graelent draws together and restates the points made earlier:

'Assez puet on amor trover,  
Mes sen estuet au bien garder,  
Douceur et franchise et mesure,  
—De nul forfet Amor n'a cure—  
Leauté tenir et prometre;' (vv. 111-115)

<sup>30</sup> In the Middle Ages a two-fold argument without a conclusion became known as *enthymeme* (McBurney, p. 135).

<sup>31</sup> *Graelent* vv. 83-84.

<sup>32</sup> *Graelent* vv. 87-92 (contrary example), 93-94 (first minor premise), 95-98 (elaboration), 99-102 (second minor premise), 103-110 (elaboration).

['One can easily find love,  
But to keep it properly requires sense,  
Tenderness, openness and prudence  
—Love does not care for any wrongdoing—  
And for loyalty to be upheld and promised;' (p. 381)]

Graelent then uses his argument as the explanation for his stance: "'Por ce ne m'en os entremetre'" (v. 116) ["For this reason I dare not get involved with it" (p. 381)]. As a whole, Graelent's composition demonstrates the eloquence of the speaker, who presents his viewpoint in a clear and very persuasive fashion.<sup>33</sup>

Graelent employs two kinds of argument to support his statements. His first two premises are confirmed through an argument from the contrary. In this way, the wrongful actions of people who do not understand love prove that one must be worthy to love, and the consequences of unchaste behaviour show why lovers should be loyal.<sup>34</sup> Further on, the speech contains the citation of an authority, a common device for validating the assertion of an author (or, in this case, of a character). To stress the importance of lovers' companionship, Graelent turns to the endorsement of a classical orator, adapting his words about friendship to love.<sup>35</sup> As Burgess and Brook explain, "Cicero's observations targeted male friendship only, so the author of Graelent has transferred them into the domain of male-female relationships in order to impress on the queen that erotic desire is not enough; lovers have to reach a level of worthiness that he himself certainly cannot attain" (p. 363).

### ***Premises and reasons: rhetorical argument***

The speeches of *Graelent* and *Doon* exhibit reasoning composed of an amalgamation of statements, supporting reasons, and even elaborations. A specific form of such a type of argument is defined in the *Rhetorica ad Herennium*, where the argument has five parts, the proposition, the reason, the proof of the reason, the embellishment, and the resumé:

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<sup>33</sup> When after the extensive reasoning of Graelent's speech the queen does not abandon her efforts, the knight uses yet another reason, this time referring to the rules of feudal relationship (vv. 131-137). Graelent cannot be with the queen because the king pays him, because he promised him loyalty and faith, and because he would not want to bring him shame (vv. 133-137).

<sup>34</sup> *Graelent* vv. 87-98.

<sup>35</sup> *Graelent* vv. 103-106. Konstan (pp. 130, 146) demonstrates that Cicero's definitions of friendship cannot be applied to the passionate relationship between a man and a woman.

Through the Proposition we set forth summarily what we intend to prove. The Reason, by means of a brief explanation subjoined, sets forth the causal basis for the Proposition, establishing the truth of what we are urging. The Proof of the Reason corroborates, by means of additional arguments, the briefly presented Reason. Embellishment we use in order to adorn and enrich the argument, after the Proof has been established. The Résumé is a brief conclusion, drawing together the parts of the argument (pp. 107-109).<sup>36</sup>

This method differs from the Cicero's *epicheireme* mainly because, according to Caplan, he "shows little interest in the syllogistic form" (pp. 106-107, n. b).

Aristote's speech to Alexandre in Henri d'Andeli's lay *Aristote* can be divided into the above parts. The speech follows the scene in which the old man humiliates himself by allowing a beautiful lady to saddle him and ride on his back. He thus brings to life the image of an amorous man behaving like a four-legged beast, an image which he had used when reproaching Alexandre for falling in love.<sup>37</sup> When confronted by Alexandre, Aristote forms the proposition of his argument and follows it up by a reason: he claims that he was right to be worried for his youthful king, because even he, an old man, could not stand up to love. Aristote then refers to the proof (of the reason): Alexandre saw what effect love had on him and how it destroyed all his wisdom in one hour. The subsequent digression on the overwhelming power of Nature represents an embellishment.<sup>38</sup> The conclusion, or the résumé, draws on the initial comparison, outlining Love's potential effect on the young king:

'Puis que par force m'en estuet  
Faire folie si aperte,  
Voz n'en poiez aler sanz perte  
Ne sanz blasme de vostre gent!' (vv. 499-502)

['Since I have been obliged by force  
To commit such an obvious folly,  
You would not be able to escape from it unscathed  
Or without the blame of your people!']<sup>39</sup>

<sup>36</sup> *Rhetorica ad Herennium* II.xviii.28.

<sup>37</sup> *Aristote* vv. 164-174.

<sup>38</sup> *Aristote* vv. 482-486 (proposition and reason), 487-490 (proof), 491-498 (embellishment).

<sup>39</sup> This concluding statement also exemplifies the figure Conclusion (*conclusio*), which "by means of a brief argument, deduces the necessary consequences of what has been said or done before" (pp. 331-333; *Rhetorica ad Herennium* IV.xxx.41). For the figure Conclusion see also *Poetria nova* vv. 1215-1217 (p. 60) and *Documentum* II.C.162 (p. 92).

### **Premises and reasons: *chria***

Another rhetorical assembly of persuasive elements is a *chria*. The *Rhetorica ad Herennium* mentions the *chria* form as *expolitio*, a descanting upon a theme, and lists its following parts: a simple statement of the theme, a reason, a restatement of the theme, another reason, an example from the contrary, a Comparison, an example, and a conclusion.<sup>40</sup> Although a full form of *chria* is missing from the lay corpus, fragments of it occur quite frequently, mainly in the use of proverbs and sententious statements to commence a discussion on a certain topic.

A *chria* segment features, for example, in the author's contemplation inserted in Henri d'Andeli's *Aristote*. The contemplation commences with a quotation from Cato "*Turpe est doctori cum culpa redarguit ipsum*" (v. 521) ["The teacher is shamed when his guilt contradicts him" (DuVal, p. 96)], which is directly followed by its gloss.<sup>41</sup> The subsequent verses then summarize the story of *Aristote*:

Voirs fu qu'Aristotes blasma  
Son seignor et mesaama  
Qui tant s'estoit mis en amer,  
Et puis se laissa entamer  
En amor si a une foiz  
Qu'il n'ot contre li nul desfoiz. (vv. 528-533)

[It is true that Aristote blamed  
His lord and fell out of friendship with  
The one whom he used to love,  
And he had let himself fall into  
The snare of love once  
Against which he had no defence.]

It becomes clear from the retelling that Aristote's behaviour mirrors the reproachful conduct depicted in the initial *sententia*, because he yields to love and therefore does exactly what he previously warned his master Alexandre not to do.<sup>42</sup> At this point, the speech's resemblance to a *chria* ends, and the author continues with a rhetorical question. Henri d'Andeli enquires whether the philosopher is guilty, considering that love took him by force, and provides the negative answer supported by a reason, the overwhelming force of love.<sup>43</sup>

<sup>40</sup> *Rhetorica ad Herennium* IV.xlii-xliv.54-58 (pp. 369-375). The method is also mentioned in *Poetria nova* vv. 1244-1251 (p. 61).

<sup>41</sup> *Aristote* vv. 522-527; Delbouille, p. 104, n. 521.

<sup>42</sup> *Aristote* vv. 142-144, 155-174.

<sup>43</sup> *Aristote* vv. 536-538.

Nenil! Car amors l'esforça  
Et volentez, qui la force a  
Sor toz et sor totes ensamble. (vv. 536-538)

[Not at all! For love took him by force  
And desire which has control  
Equally over all men and women.]

In his conclusion, Henri acquits Aristote due to the frailty of human nature.<sup>44</sup> In its entirety, Henri's contemplation, therefore, assembles and successfully combines the fragments of an established structure with the more independent features: a poetic figure and a reason supporting the final answer. However, the effect of the closing argument expands beyond the few verses of the author's contemplation. Because the speech is positioned just before the epilogue of the narrative, the notion of human frailty retrospectively colours everything that precedes it, and transforms the text into an *exemplum*.<sup>45</sup> In an *exemplum*, images of human actions prove an author's argument by illustrating the underlying lesson of the narrative. The structure concludes with the statement of the author's message, and an elucidation of how the behaviour of the characters proves the wisdom of the lesson.<sup>46</sup>

## Exemplum

Although the poetic figure *exemplum* has common ground with the persuasive structure *exemplum*, (they both rely on the deed of a specific person), they represent two different concepts. In the definition of Geoffrey of Vinsauf, the figure *exemplum* should be presented "with the name of a definite authority" and "some statement he has made or some deed he has performed" (p. 61).<sup>47</sup> Geoffrey does not mention any conclusion, or a purpose of illustrating a lesson, which are both essential for the persuasive structure of *exemplum*.

A complex use of *exemplum* can be seen in the lay *Oiselet*, where it appears in a speech, but also affects the overall composition of the narrative. *Oiselet* offers a

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<sup>44</sup> *Aristote* vv. 539-542.

<sup>45</sup> The author of *Aristote* indicates that he is going to convey a lesson in vv. 453-454, just after he describes Aristote in the garden, walking like an animal on all fours.

<sup>46</sup> For the meaning of the term *exemplum*, and for its development from Antiquity to the Middle Ages, see Lyons, pp. 3-12. For the definition, origin and development of *exemplum* in relation to medieval preaching see Mosher, pp. 1-19.

<sup>47</sup> *Poetria nova* vv. 1255-1256.



multileveled example of the *exemplum* form, with each level illustrating a proverb or proverbs. The story as a whole is designed to prove the wisdom of the proverb placed in the epilogue: "Cil qui tot covoite tout pert" (v. 410) ["He who covets all loses all" (Wolfgang, p. 3)]. On another level, the peasant demonstrates that unless one understands what truth a wise saying contains, the saying is of no use. And finally (on a third level), in connection with each of the bird's three sayings, the peasant's behaviour shows that they are wise.<sup>48</sup> The second and third levels are interconnected because the individual wise sayings when considered together also elucidate the lesson about the understanding of proverbs. And it is at these two levels that the bird addresses the peasant and explains his actions.

The structure of the third level derives from the three sayings, and is so composed of two triads, the first more evenly arranged than the second. In the first triad, the bird reveals the wise sayings, one after another, to the peasant. In the second triad, the bird either refers to the peasant's previous conduct, or provokes him to behave in a certain way. He then relates the peasant's behaviour to the sayings.

In the second triad, the bird first turns to the third proverb,<sup>49</sup> and clarifies that the peasant has not followed its teaching because he let the bird out of his hands in exchange for the sayings:

'Par foi, se tu ces sens seüsses,  
 Lessié par aler ne m'eüsses  
 Quant tu me tenis a tes mains.'  
 —'Voir avez dit,' fet li vilains. (vv. 339-342)

[Indeed, if you had known these pieces of wisdom,  
 You would not have let me go  
 When you were holding me in your hands.'  
 'You have told the truth,' said the peasant.]

Subsequently, the bird fabricates a tale about a precious stone hidden inside his little body, which causes the peasant to tear himself to pieces for having let the little bird go.<sup>50</sup> The peasant's reaction proves that he both believed the bird's words without thinking about

<sup>48</sup> *Oiselet* vv. 389-394, 283-287.

<sup>49</sup> *Oiselet* vv. 269-271 (third saying).

<sup>50</sup> *Oiselet* vv. 343-369.

them (second saying), and that he cried over something he did not have (first saying).<sup>51</sup>

The bird brings forth his message by commenting on the peasant's actions:

'...Chaitis vilains,  
Quant tu me tenis en tes mains,  
G'iere plus legiers d'un moisson,  
De mesenge, ne de pinçon;  
Ne pesoie pas demie once.'  
Cil qui de felonnie gronce  
Li dit : 'Certes vos dites voir.'  
— 'Vilains, or puez tu bien savoir  
Que de la pierre t'ai menti.'  
— 'Or le sai ge,' fet il, 'de fi;  
Mes certes avant le cuidai.'  
— 'Vilains, orendroit proverai  
Des trois choses que nes savoies,  
Et de ce que tu nes disoies:  
'Nus n'est si fox, ne onc ne fu,  
Qui plorast ce que n'ot eü';  
Maintenant, ce m'est vis, ploras  
Ce q'ains n'eüs, ne ja n'avras!' (vv. 371-388)

['...Wretched peasant,  
When you held me in your hands,  
I was lighter than a sparrow,  
Tomtit or a finch;  
I did not weigh more than half an ounce.'  
The one who grumbles maliciously  
Tells him: 'You are certainly telling the truth.'  
— 'Peasant, you can now well understand  
That I lied to you about the stone.'  
— 'I know that now,' he said, 'with certainty  
But before I really believed it.'  
— 'Peasant, I shall now give proof  
Of the three things which you did not know  
And of which you did not speak:  
'No one is so foolish, nor ever has been,  
As the one who weeps for what he has not had';  
Now, it seems to me, you will cry  
Over something that you have never had and never will!']

The proof confirming that the peasant will never have the bird is provided when the bird finishes his speech and flies off.<sup>52</sup>

Just before leaving, the bird finally conveys the lesson about understanding proverbs:

'Des trois sens estes abosmez:  
Biaus amis, si les retenez;  
Il fet bon aprendre bon mot:  
C'on dit que cil n'entent qui ot,  
Et tex parole par grant sens

<sup>51</sup> *Oiselet* v. 301 (second saying), vv. 325-327 (first saying).

<sup>52</sup> *Oiselet* vv. 399-400.

Qui poi a en lui de porpens;' (vv. 389-394)

[‘You have rejected three pieces of wisdom,  
Good friend, now retrieve them.  
It is a good thing to learn wise words:  
They say that he who listens does not hear,  
And he talks much about wisdom,  
Who has little sense in him;’]<sup>53</sup>

The feature which makes the *Oiselet exemplum* more convincing is that the very character who makes the mistakes admits that he has behaved wrongfully. As a result, the author achieves the persuasiveness of his story by describing the undesirable consequences of wrongful actions, as well as by the testimony of the character who has experienced the situation first hand. The author's comments about a rather distant "third person" are thus supplemented by the more trustworthy direct speech of the characters.

### *Arguments from Analogy and contrary*

Whereas in an *exemplum* authors enforce their message by interpreting human actions, in many lines of reasoning they find sources for their arguments in Analogy. An argument is based on Analogy when the conclusion is adduced from resemblances between things. Cicero touches on Analogy when explaining induction and the use of resemblance in arguments. As he explains, "the first part [of induction] consists of one or more similar cases, the second of the point which we wish to have conceded, for the sake of which the similar cases have been cited; the third is the conclusion which reinforces the concession or shows what results follow from it" (p. 97).<sup>54</sup>

Analogies from nature, and even food, are used by Robert Biket, the author of *Cor*. The queen in *Cor* argues that searching for a husband better than the best would be like seeking wine made from a source better than from grapes or bread from something better than from wheat:

'Cil ki quert meillour vin  
nuli ke de reisin,  
ou pain a escient  
meillour ke de furment,

<sup>53</sup> The lesson about understanding proverbs is foreshadowed by the bird's repeated hints that the peasant should listen well because he will learn words of some significance (vv. 269-270, 299-300, 314-316) and by the bird's mocking question on whether the peasant needs the wise words to be repeated (vv. 283-287).

<sup>54</sup> *De inventione* I.xxxi-xxxiii.51-56, I.xxix-xxx.46-47 (pp. 93-99, 85-87); for the citation see I.xxxii.54.

celui devreit houm pendre  
 e pus venter la cendre.  
 Le meillour ay destrois  
 qui hounk souz Deu fust rois:  
 qu'irroie dounkes queraunt  
 plus bel ne plus vaillaunt?' (vv. 395-404)

['Whoever seeks a better wine  
 than one from grapes,  
 or bread better  
 than that made from wheat,  
 should be hanged  
 and his ashes thrown in the wind.  
 I already have the best husband  
 ever created by God:  
 why would I look  
 for one more handsome or more worthy?']

Caradoc's wife in the same story teaches a lesson on loyalty through an image of nature. To be loyal, she says,

'...checune femele  
 deüst estre *turtrele*:  
 pus ke male prendra,  
 jammés autre *n'avra*.  
 Iceo deit dame fere,  
 si ele est deboneire.' (vv. 533-538)

['...every woman  
 should take an example from a turtledove:  
 once it finds a male,  
 it will never have another.  
 A lady should do this,  
 if she is well-bred!']

Clearly abiding by this teaching, the beloved of Caradoc thus persuades her knight about her own loyalty.

In referring to food and drink, and to the conduct of animals, Robert Biket brings attention to general principles, which he applies to human behaviour. This process also appears as a part of Aristotle's *enthymeme* by example. According to Aristotle, "Enthymemes based upon Example are those which proceed by induction from one or more similar cases, arrive at a general proposition, and then argue deductively to a particular inference" (*Rhetoric* II, 25, 69a).<sup>55</sup> Vinaver, who approaches the theory from a religious context, explains: "We know how widespread at that time was the use made by

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<sup>55</sup> Cited from McBurney, p. 125. However, although Aristotle's influence grew at the University of Paris already in the first half of the thirteenth century (Curtius, pp. 55-56), Aristotle's *Rhetorica* did not become available until it was translated around 1250 and 1270; a ninth-century gloss on the *Rhetorica* was translated into Latin around 1240 (Murphy, *Rhetoric*..., p. 90-94).

theologians of arguments from analogy—arguments based on the belief that the universe formed an ordered structure of such a kind that the pattern of the whole was reproduced in the pattern of the parts, and that inferences from one category of phenomena to the other were therefore valid methods of approach for the understanding of either" (p. 100). The reflection of such reasoning can be found in the above-discussed speech where the character Aristote juxtaposes two ages, his as an old philosopher and the youthful King Alexandre. There, the philosopher links his conduct to a general principle of Nature overwhelming humans, and then outlines the effect love would have on Alexandre.<sup>56</sup>

An argument relying not so much on resemblances as on a contrary example concludes the speech in the anonymous lay *Lecheor*. In the opening lines of her speech the lady embarks on the common theme of chivalry and refined amorous interactions between knights and ladies. Then comes a statement inquiring after the source of such knightly behaviour, and a series of questions describing individual aspects of knightly conduct which draw inspiration from the "source". The questions give the hearers plenty of time to form their own answer, of which they must be increasingly assured as the enquiry continues. What else could be the reason for knightly refinement and prowess if not ladies' beauty? The answer does not come when the questions are finished. The lady still needs to summarize the benefits coming from the "source",<sup>57</sup> before, at last, shattering the expectations and breaking free from the courtly environment by announcing:

'Nule fame n'a si bel vis  
Par qu'ele eüst le con perdu,  
Jamés eüst ami ne dru(i).' (vv. 92-94)

['No woman has such a beautiful face that,  
If she had lost her cunt,  
She would ever have a friend or lover.' (p. 297)]

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<sup>56</sup> *Aristote* vv. 480-502. It is possible that in Aristote's speech the author purposely imitates the reasoning that would be expected from the real-life Aristotle. The use of Aristotle as a literary character in Henri d'Andeli's work is especially interesting in the context of the contemporary developments concerning education. In the first half of the thirteenth century, Aristotelian teaching was incorporated into the curriculum of the University of Paris and whereas the study then concentrated on theology and philosophy, rhetoric and grammar were pushed into the background. However, Henri d'Andeli, among others, favoured the old system, and in his *Bataille des set ars* depicts the curriculum authors as fighting under the banner of Grammar against Logic and her attendants (Curtius, pp. 55-56). In the *Lai d'Aristote*, Henri ridicules the philosopher because he uses him for the purposes of literature. Moreover, he mocks the old teacher, and through him the branch of philosophy, by portraying him as subdued to love, a great literary theme.

<sup>57</sup> *Lecheor* vv. 63-66 (common theme), 67-68 (enquiry), 69-80 (series of questions), 81-88 (summary of benefits).

The juxtaposition of the expected answer with that provided by the lady in the end forms a Contrast, which forces the hearers to divert from the established way of thinking and accept a new viewpoint. The basic arrangement of the speech is nothing original: the lady elucidates the theme of her speech, asks multiple rhetorical questions, provides an answer, and concludes with the above juxtaposition. The cleverness of the speech arises from its execution, especially the amplification through the series of anaphoric questions which delays the answer.

### ***Premises and reasons: two-sided arguments***

Although Contrast through juxtaposition might seem to give two viewpoints of an argument (the established and the new), it is designed, along with the other methods of persuasion discussed so far, to support only one side of an argument. However, lay narratives also include deliberations arguing for, and against, both sides. In the rhetorical and poetic context, such forms recall Geoffrey of Vinsauf's Division (*disiunctio*), an equivalent of the classical *divisio*.<sup>58</sup> According to Geoffrey, "*disiunctio* distinguishes alternatives, accompanying each with a reason, and bringing both to a conclusion" (p. 61).<sup>59</sup> However, neither Division nor *divisio* allow for a one-sided resolution.

In the lay *Mantel*, two sides of an argument are presented in the exchange between Kay and Gawain. While the characters agree that the ladies who failed the test of the mantle cannot slander each other, their reasons for the statement vary. In Kay's opinion the ladies cannot slander the others because they could be equally repaid, whereas in Gawain's view the ladies do not have a right to slander each other because they all carry the shame of disloyalty.<sup>60</sup> Nathalie Koble remarks that the exchange was inspired by scholastic exercises and by the lyrical form of *jeu-parti*, and that the two characters provide logical reasons in support of their opposing opinions.<sup>61</sup>

In his book *Medieval French Literature and Law*, Bloch also studies the two-sided argument, and links it to the inner deliberations of lovers. Bloch puts the lovers'

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<sup>58</sup> *Poetria nova* vv. 1241-1242, 1291-1296 (pp. 61, 63); *Rhetorica ad Herennium* IV.xl.52 (p. 361).

<sup>59</sup> *Poetria nova* vv. 1241-1242.

<sup>60</sup> *Mantel* vv. 693-708.

<sup>61</sup> Koble, p. 90, n. 19; see also Bruckner, p. 218.

deliberations in context with the twelfth-century expansion of dialectical reasoning in the areas of civil judicial procedure, vernacular debate literature and philosophical dialectic. He remarks that, concerning literature, dialectical reasoning features in such eleventh-century Latin poems as the debates between body and soul; in Provençal and French disputations, for instance, between wine and water; and in the debate forms of troubadour lyrics. In the lyrical structures of *cobla*, double *sirventes*, *pastorela*, *tenso* and *joc partit*, Bloch identifies two sides of an argument and, where applicable, the subsequent choice of one of the two opinions.<sup>62</sup> The two arguing sides can be represented by a lover and a lady, a lover and a *losengier*, a lover as a poet and other poets, a lover and love, and a lover against himself.<sup>63</sup> The last alternative stands for a lover's inner deliberations. Bloch finds the equivalent of the lyrical conflict in the inner monologues and debates of romances, and views it as a counterpart of physical adventures.<sup>64</sup>

Within the lays, an example of a lover's inner deliberations features in Jean Renart's *Ombre*, in the section describing the knight's indecision about contacting the lady. After realizing that he is in love, the knight is overcome with uncertainty and the need to act. He first considers the directions in which his situation might develop: he pictures the torment of solitude, as well as imagining the greatest bliss in the arms of the lady. Because he cannot reach the lady otherwise, he must contact her. After all, she is bound to take pity on him and save his life and mind, because otherwise she would lose a vassal. From the images of two different possibilities the knight's mind subsequently anticipates the more practical matter of how to contact the lady. There are two options: he will either send a messenger or go to the lady himself. With the help of the saying that "a man's his own best friend", the knight resolves to visit the beloved.<sup>65</sup> The verses thus repeatedly present two alternatives, one of which the knight must follow. It should be noted, however, that the knight supports with reasons only the alternative that he chooses.

Another dilemma is presented later in the text, in the knight's contemplation on

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<sup>62</sup> Bloch, pp. 164-175. *Joc partit* is an equivalent of Koble's *jeu-parti*.

<sup>63</sup> Bloch, pp. 144-161. Bloch views these types of conflicts as an ordeal, and thus finds a similarity between the conflict of love and judicial conflict.

<sup>64</sup> Bloch, pp. 189ff. In connection with the thesis of his work, Bloch observes the lyrical debate and the physical struggle in parallel with the developments in judicial procedure where inquisition replaced ordeal by combat. (see, for instance, Bloch, pp. 164 and 175).

<sup>65</sup> *Ombre* vv. 166-211.

whether he should take the ring back.<sup>66</sup> This inner speech can be divided into two sequences, one concerned with leaving the ring on the lady's finger, the other with taking it back. Each part is followed by a conclusion. The first conclusion is minor and creates a transition towards the discussion of the opposite alternative; the second concludes the entire section. If the knight chooses the first alternative and makes the lady keep the ring, he will push her too far, just as one could squeeze breadcrumbs out of the crust, and the lady will think he does not love her. The proverbial image "Qui tant estraint croste que mie / En saut, ce par est trop estraint" (vv. 836-837) ["To squeeze the crust so hard as to force out the crumb is to overdo the squeezing" (p. 77)] brings the knight to the conclusion that he may be better off not to choose this path. Nevertheless, the knight has several other reasons to take the ring back; in that way he will not misbehave towards his lady, and will keep his honour.<sup>67</sup> In view of the proverb

'N'est pas amis qui jusqu'en son  
Ne fet au voloir de s'amie,  
Et sachiez que cil n'ainme mie  
Qui rien qu'il puisse en lait a fere' (vv. 850-853)

[He is no true lover who does not do his mistress' bidding to the limit,  
and to leave what can be done undone is not to love' (p. 77)],

the knight finally concludes that he must do what the lady wishes.<sup>68</sup> Unlike in *Division*, as defined by Geoffrey of Vinsauf, the knight, again, chooses one of two alternatives, and thus reaches a decision about his further actions through a tidily arranged reasoning.<sup>69</sup>

### ***Reasoning by Question and Answer***

Whereas the knight in *Ombre* contemplates two possible options, the lady whom he loves follows an uninterrupted line of reasoning and arrives at her decision through the process similar to the Reasoning by Question and Answer (*rationatio*). As defined in the *Rhetorica ad Herennium*, through this figure "we ask ourselves the reason for every statement we make, and seek the meaning of each successive affirmation" (pp. 285-287).<sup>70</sup>

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<sup>66</sup> *Ombre* vv. 832-857.

<sup>67</sup> *Ombre* vv. 838-849.

<sup>68</sup> *Ombre* vv. 854-857.

<sup>69</sup> Deliberations of lovers represent an important element of the classical lays, where the conversations between Love and Reason reflect the lovers' chaotic state of mind (see, for instance, *Piramus et Tisbé* vv. 216-278, and *Narcisus et Dané* vv. 252-278, 337-350).

<sup>70</sup> *Rhetorica ad Herennium* IV.xvi.23-24; *Poetria nova* vv. 1110-1106 (p. 56).



The lady's questions reflect her surprise when she notices the ring on her finger, and lead her to the realization of possible implications:

'Qu'est ce?' fet ele. 'Dex aïe!  
Je voi ci l'anel qui fut siens.  
De tant sui je bien en mon sens  
Que je vi orains en son doit  
Cestui; ce fis mon; orendroit.  
Et por quoi l'a il ou mien mis?  
Ja n'est il mie mes amis!  
Et si pens je qu'il le cuide estre.  
Or est il, par Deu, plus que mestre  
De cest art; ne sai qui l'aprist.  
Dieux! Comment est ce qu'il me mist?  
A ce que je sui si soutise  
Que je ne m'en sui garde prise  
De l'anel qu'il m'a ou doi mis!  
Or dira que c'est mes amis;  
Ce fera mon; je n'en dout mie.  
Dira il voir? Sui je s'amie?  
Nenil. Por noient le diroit.' (vv. 612-629)

['What's this?' she exclaimed. 'God help me! Do I see his ring here? I am sufficiently in my right mind to be sure that I saw the selfsame one on his finger a short while back. Indeed I did. Just now. And why did he put it on mine? He is certainly not my lover! Yet I suspect he thinks he is. Now, by heaven, he is past master at this art; I don't know who his teacher was. Great God! how did he manage to slip it on me? Because I'm so sharp that I did not even notice his putting a ring on my finger! Now he will say that he is my lover; he will, too; of that I'm sure. And will it be true? Do I love him? No, I do not. He would be making a vain pretension.' (pp. 73-74)]

The lady's questions initially evolve around the ring. The lady at first ponders upon what sort of a ring she has on her finger (v. 612), and then asks why the knight put it there (v. 617). The answers respectively show her awareness that the ring used to belong to the knight (vv. 613-616), and that her possession of it implies she is now his beloved (vv. 618-619). (The Implication is reinforced in vv. 626-627.) The surprising fact that she did not notice how the knight put the ring on her finger (v. 622) indicates a momentary lapse of attention (vv. 623-625). Puzzled by the lack of attention, the lady asks herself if she loves the knight (v. 628), and subsequently denies the proposition (v. 629). In this way, every question is followed by an answer, and every answer prepares the ground for another question. In the end, the lady is left with the only solution; to save the knight from false hopes, she must give the ring back. The lady follows a similar stream of thought a moment later when deciding what to do if the knight refuses to take the ring.<sup>71</sup>

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<sup>71</sup> *Ombre* vv. 630-635, 690-697.

### *Appeal to Pity and rhetorical Amplification*

While the knight and the lady in *Ombre* are led to their actions by careful contemplation, the final actions of the lady in *Graelent* are driven by her emotions. That is, at least, the intention of the maidens, who plead for their lady to display love and pity.<sup>72</sup> The purpose of this appeal is to stir the character (Graelent's lady) as well as the audience. The *Rhetorica ad Herennium* mentions Arousal, the emotional manipulation of the audience, as a form of Refining in which "not only we ourselves seem to speak under emotion, but we also stir the hearer" (p. 369).<sup>73</sup> The same work also advises that in his final address to a jury (the Conclusion), an orator may want to use this last opportunity to exert his influence on his listeners. Besides offering a summary of the case, the orator is recommended to stir the hearers through Appeal to Pity, and to employ a variety of *topoi* in order to amplify the accusation.<sup>74</sup> Whether coincidentally or not, the *Graelent* author places the appeal very close to the end of the text.<sup>75</sup> As a whole, the maidens' speech appeals to the lady's emotions, and is thus aimed at stirring Pity in her. The maidens ask the lady to reconsider her relationship with the knight one last time when the hero fights for his life in the perilous river. Graelent's life is now in her hands: she will either let her lover drown, or she will save him and restore their love.

However, there are even more specific correspondences between the speech and the methods of the rhetorical Amplification and the Appeal to Pity. The maidens' pleading proceeds as follows:

'Damoisele, por Deu, merci!  
Aiez pitié de vostre ami.  
Veez, il muert a grant dolor;  
Dex, tant mar vit onques le jor  
Que vos primes a lui parlastes,  
Et vostre amor li otroiastes.  
Dame, veez, l'onde l'en moine,  
Por Deu, car le getez de poine.  
Molt est grant duel s'il doit perir,  
Con le puet vostre cuer sosfrir?  
Damoisele, vostre ami nie,  
Sosfrez qu'il ait par vos aïe;

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<sup>72</sup> *Graelent* vv. 707-721.

<sup>73</sup> *Rhetorica ad Herennium* IV.xliii.55-56.

<sup>74</sup> *Rhetorica ad Herennium* II.xxx-xxxi.47-50 (pp. 145-153). These Amplification *topoi* do not correspond to Geoffrey of Vinsauf's Amplification techniques (*Poetria nova* vv. 219-689 (pp. 24-40); *Documentum* II.B.2-29 (pp. 45-52)).

<sup>75</sup> The rhetorical Conclusion can be placed not only at the end of the speech, but also in its opening, after the Statement of Facts, and after the strongest argument (*Rhetorica ad Herennium* IV.xxx.47 (p. 145)).

Trop par estes cruel et dure.  
 S'en li aidier ne metez cure,  
 Vos avez de lui grant pechié.' (vv. 707-721)

[Lady, in God's name, have mercy!  
 Take pity on your beloved.  
 Look, he is dying in great pain;  
 God, it was a bad day for him  
 When you first spoke to him  
 And granted him your love.  
 My lady, look, the current is carrying him away,  
 In God's name, rid him of his suffering.  
 It is a grievous thing if he has to perish,  
 How can your heart bear this?  
 Lady, your beloved is drowning,  
 Let him have some assistance from you:  
 You are very cruel and harsh.  
 If you do not make an effort to help him,  
 You will be committing a great sin against him.' (pp. 407, 409)

The initial lines of the speech (vv. 707-708), which contain a direct plea to the lady to have mercy and to take pity on the knight, employ the corresponding means of stirring Pity.<sup>76</sup> The maidens' depiction of Graellent's misery refers metaphorically to his suffering (v. 709), and to his immediate physical situation: he is drowning, being carried away by a wave (vv. 713, 717). The depiction is linked to the tenth *topos* of Amplification in a Conclusion, through which the "action [unfolds] before our eyes" (p. 151).<sup>77</sup> The maidens' reproaches to the lady include varying degrees of harshness. They range from a mild curse of the day when the lady granted Graellent her love (vv. 710-712), to a straightforward accusation of cruelty (v. 719). While the remark on past prosperity (the granting of love) represents another rhetorical means of appealing for Pity, the notion of cruelty corresponds to the seventh *topos* of Amplification, which highlights that an act is foul, cruel and sacrilegious.<sup>78</sup> The rhetorical question in v. 716 fully places the responsibility for the knight's life on the lady and appeals to her conscience. To conclude their appeal, the maidens warn the lady against committing a sin (vv. 720-721), thus exploiting the threat of eternal damnation. Together with the remark that the knight shall perish (v. 715), the reference to sin exposes the results that will follow the action, and so represents yet another means of stirring Pity.<sup>79</sup> In addition, the verses on sin, and the triple mentioning of God, may be connected with the first and the seventh *topoi* of Amplification in a Conclusion.

<sup>76</sup> *Rhetorica ad Herennium* IV.xxxi.50 (p. 151).

<sup>77</sup> *Rhetorica ad Herennium* IV.xxx.49. See also the figure Ocular Demonstration (*Rhetorica ad Herennium* IV.lv.68 (p. 405); *Poetria nova* vv. 1272-1275, 1434-1526 (pp. 62, 67)).

<sup>78</sup> *Rhetorica ad Herennium* IV.xxx-xxxi.49-50 (p. 149-151).

<sup>79</sup> *Rhetorica ad Herennium* IV.xxxi.50 (p. 151). See also the figure Vivid Description (*Rhetorica ad Herennium* IV.xxxix.51 (pp. 357-359)).

The former states that the action greatly concerns an authority,<sup>80</sup> and the latter, as just seen, states that an act against God. Although the maidens' plea has nothing to do with judicial Conclusion, it contains similar techniques of persuasion.<sup>81</sup>

In the lay *Ignauire*, an emotional speech softens the vindictive hearts of the disillusioned ladies. The lover Ignauire places the warning against sin and cruelty in the first two lines of his speech. He says: "'Dames, ja ne serés si crueux / Que vous fachiés si grant pechiet'" (vv. 324-325) ["'Ladies, you will never be so cruel / For you would commit such a great sin'"]. To amplify the ladies' total control and responsibility over his fate, Ignauire now lowers himself to the position of a knight ready for battle, who nevertheless, for the sake of love, dismounts and humbly puts himself at the mercy of his worthy opponent:

'S'or avoie l'iaume lachiet  
Et fuisse el destrier d'Aquilanche,  
L'escu au col, el puing la lanche,  
Si descendroie jou ichi  
Et me metroie en vo merchi.' (vv. 326-330)

['If I now had a dropped helmet  
And was sitting on a horse from Aquileia,  
The shield hanging on my neck, the lance in my hand,  
I would have dismounted here  
And put myself at your mercy.']

He then returns to religious allusions, and invites the uplifting death suffered for one's faith: "'Se je muir a si beles mains, / G'iere martyrs avoec les sains!'" (vv. 331-332) ["'If I were to die by such beautiful hands, / I would be a martyr with the saints!'"]. He thus proves the strength of his love, which to a certain extent justifies his deception of the ladies. Ignauire's happiness with an outlook of such a pure death, "'Bien sai que fui nés en bonne eure'" (v. 333) ["'I well know that I was born in a favourable hour'"], represents a final appeal to the ladies' compassion.

The compassionate tears of Ignauire's ladies and the positive reaction of the lady in *Graelent* demonstrate the success of the emotional appeal.<sup>82</sup> Such confirmations of the impact that persuasive speeches have on the hearers very often follow the characters'

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<sup>80</sup> *Rhetorica ad Herennium* IV.xxx.48 (p. 147). The maidens also refer to God in vv. 707, 710 and 714.

<sup>81</sup> The maidens never point out the helplessness of Graelent, which is the method that Henri d'Andeli uses to persuade the audience of the innocence of Aristote. He then, as noted above, refers to the weakness of human nature (vv. 539-542).

<sup>82</sup> *Ignauire* vv. 334-336; *Graelent* vv. 722-732.

efforts to prove something. The success of the speeches is implied either through the hearers' subsequent actions or, alternatively, by their assertion that the words they just heard were truthful. In *Graelent*, the success of a speech can be observed during the trial: the lady's address to the court brings about the hero's acquittal.<sup>83</sup> Equally effective are the words of Caradoc's wife in the lay *Cor*. After she explains her view on loyalty, Caradoc finally drinks from the horn without any fear of discovering unsettling news.<sup>84</sup> The confirmation of the veracity of a speech repeatedly occurs in *Oiselet*, where the peasant on several occasions states that the bird has said the truth.<sup>85</sup> Just like the peasant, Doon's son confirms the words of his father about his origin, the treacherous knight admits the truthfulness of Tyolet's story, and the participants of St Pantelion's festival in *Lecheor* acknowledge that the lady has spoken well.<sup>86</sup>

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The authors of the lays embedded within their narratives a great variety of persuasive speeches. On some occasions a speech can be included within the text as a Digression, as with Graelent's lecture to the queen, or form the foundation supporting the overall message, as in the *exempla* in *Oiselet* and *Aristote*, or the interrogation by Tyolet. Some speeches also feature as a part of an established procedure as, for instance, in Graelent's trial. As for the form, the speeches occasionally follow such rhetorical formulas of reasoning as the *epicheireme*, which imitates a syllogism. Simpler forms consist of one or more statements supported by reasons which are often drawn from an example, and may be used in the manner of Analogy. In the deliberations of lovers, there are alternations between the two arguing sides as well as the stream of thought composed of questions and answers; both of these resemble the methods of the corresponding rhetorical and poetic figures. The steps of judicial argument are possibly equivalent to the classical parts of an oration. The speeches do not necessarily follow a rigid pattern, but are often composed of several techniques creatively combined by the authors. As simple as lay texts may seem, their authors were aware of a considerable range of contemporary persuasive techniques which they skilfully employed in their narratives.

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<sup>83</sup> *Graelent* vv. 655-601.

<sup>84</sup> *Cor* vv. 539-547.

<sup>85</sup> *Oiselet* vv. 342, 377, 380-381.

<sup>86</sup> *Doon* v. 271; *Tyolet* vv. 679-680; *Lecheor* vv. 101, 109-110.

## Conclusion

It is evident from this research that rhetorical and poetic techniques used as guides by the authors of the lays led them not only to develop narratives along prescribed lines, but also allowed them space for innovative interpretation. At its inception, this project was formed by one particular line of enquiry: to what extent could evidence of the influence of theories of rhetorical and poetic techniques be found in the lays? The enquiry thereafter became broadened to investigate also the extent to which the theories were exceeded.

The theories can explain many features in the Old French lays, and elucidate how the narratives were designed. The authors of these texts adhered to the rhetorical and poetic theories far more than is generally acknowledged, and the application of these concepts lies in the heart of their literary creativity. The unified structure of the lays is the result of a careful combination and skilful use of the techniques with which the authors developed the subject matter. Their authorial effort, therefore, required more than a simple presentation of consecutive events of an adventure and was not limited to the gratuitous copying of passages from other works.

I have distinguished when necessary between the theories of rhetoric drawn from classical sources and perpetuated in medieval curricula, and the theories of the poetics mainly formulated in the twelfth and thirteenth centuries. The initial passages of the lays, for instance, reflect the elements of the rhetorical Introduction, as well as containing the recommended features of the poetics. Furthermore, throughout the narratives, I have also found both the rhetorical and poetic forms of Comparisons, and discovered that the methods of reasoning presented by the lay authors are apparently derived from rhetoric. It is more common, however, to find medieval adaptations of specific techniques close to the classical originals, especially in the area of the ornamentation figures and the theory of amplification and abbreviation.

What has been shown repeatedly in the analysis of the texts is the use of techniques different from, and more wide ranging than those recommended in the treatises. Such techniques may create a different effect, as exemplified by the impression of haste produced through Asyndeton; or they may be adapted for literary purpose, such as the use

of Aposiopesis to indicate the reluctance of authors to pursue a certain topic or idea. The technique Comparison, normally used to amplify and elucidate a statement, also has the wider potential to enrich a narrative when authors insert vivid images unrelated to the setting and the plot of the story.

Moreover, the rhetorical and poetic techniques which would, according to the theoretical prescriptions, involve relatively short passages of the texts, are sometimes applied by the authors to greater sections or even the entire narrative. This procedure not only underlies the Hyperbole of *Graelent*, the Ambiguity of *Mantel* and the Analogy of *Trot*, but can include figures of wordplay and techniques involving parallels and repetition (including Antithesis and the concept behind Analogy). The entire narrative can display Digression and the widely used Refining; the latter offers a means of binding the narrative together, while the former may affect the design of a work if used for the interweaving of narrative streams.

Some authors of the lays achieve greater complexity in their narratives by exploiting the potential words or scenes to convey multiple meanings. When applied to words or phrases, this practice involves Ambiguity or Metaphor, and when used in relation to statements and passages it relies on the concepts behind Analogy or Implication. While in many lays statements are direct and mostly transparent, in others, such as *Ombre* and *Ignare*, the authors offer a possibility of multiple interpretations. In *Ignare* the interpretations range widely in tone: there are sexual remarks, indirect references to godly devotion, and religious scenes. In *Ombre* the author associates the struggle of the protagonist with various kinds of a journey, whether metaphorical or actual. The possibility of several interpretations in *Ombre* and *Ignare* results in the blurring of boundaries between the story and the circumstances outside the story which relate to the author and his literary creativity.

The authors of the Old French lays display the tendency to approach the narrative and the subject matter from various points of view. In the area of rhetoric and the poetics the depiction of something from different angles relates to Refining, but the authors of the lays explore the various ways in which the technique can be employed. In many texts they give different perspectives of actions and occurrences, and the resulting amplification supports the underlying theme of the tale. The lay *Trot* shows that the multiple viewpoints

can range anywhere between the first hand experience and the generalized reference to an occurrence, and in this way they manipulate the response of the reader. In other narratives, *Ombre* and *Ignare* in particular, the authors present a theme from two perspectives: whereas in *Ombre* the author designs the two main parts of his narrative to highlight the fact that amorous relationships can be problematic, in *Ignare* the couple present opposing opinions on courtly liaisons and their own situation. Moreover, the authors of these lays provide an "outside" view of the events when they establish themselves as the tellers of a story, and assert their presence within the narrative by drawing parallels between themselves and the characters.

The structural arrangement of the Old French narrative lays is flexible not only because it accommodates diverse use of the rhetorical and poetic techniques, but also because it allows the authors to explore and creatively alter some established generic features. The lay genre thus encompasses the narratives of *Cor* and *Mantel*, even though they, unlike the other lays, place the Description of important characters at the end of the texts. *Ignare* also belongs to the genre despite the fact that by focusing on himself and his beloved, the author significantly and unusually digresses from the story. The genre even includes such texts as *Cor*, which is to a great extent composed of Dialogue rather than authorial narration. These examples show that the lays represent an evolving literary genre.

To an extent, the techniques of rhetoric and the poetics can be associated with particular generic features. In the lays bordering on the *fabliaux*, for instance, the authors exploit the effect of the unexpected. They usually produce this effect by presenting a new interpretation of a particular literary feature or image, and they highlight the audacity of the new interpretation by juxtaposing it to the customary view. Such underlying Contrast, which is embedded in the narratives *Aristote*, *Cor*, *Mantel* and *Lecheor*, challenges the audience to compare the old with the new. In these narratives, authors draw attention to both the conventional and the new interpretation. Conventional features such as the valour of Arthur's Court, the wisdom of *Aristote* or the ideal of love, are usually praised in Description and enhanced by the use of Hyperbole. The unexpected is emphasized by Implication, periphrastically through a character's actions which may or may not rely on Simile, and also through Ambiguity which on some occasions produces mockery. The array of the above techniques is not markedly different from the techniques used in other lay texts, and may be used across genres. In the group of narrative lays that are inspired by



the *fabliaux*, however, the techniques are employed specifically with the purpose of surprising, puzzling and astonishing the audience.

The negative features of the Old French lays perceived by Foulet, namely a lack of creativity and concern for the unity of the narratives, should be seen from a different perspective. Rather than focusing on the logical progression of the plot and on possible dependencies on other texts, the literary value of the lays can be appreciated when the underlying connection between passages and the means leading to the unity of the narratives are recognized. Although the lays *Graelent*, *Desiré*, *Melion*, *Doon*, *Tyolet* and *Ignauire* appear to Foulet fragmented and not arranged with sufficient care, the seemingly random passages have their proper place and purpose. In *Graelent*, for example, the conversation between the knight and the queen introduces and brings attention to the themes of love and feudal responsibilities which recur throughout the narrative. The passage on poverty underlines a negative consequence of the feudal relationship and the undignified scene of the queen climbing up on a bench relates to the lesson on female beauty.

The narrative of *Desiré* also has an internal unifying principle. It is shaped by the two contrasting directions within the story, one path leading to God and the other to the lady, and these two paths bring together the seemingly haphazard gathering of marvels, religious motifs and some borrowings from *Tristan*. The narratives of *Melion* and *Doon* become unified once the reader recognizes the internal parallels and Contrasts, and the amplifications of key themes. In *Doon* the battle between father and son, their mutual recognition, and the ending of the story of *Tyolet* are relevant to the overall theme of the narratives, and parts of these passages have been inspired by reasoning. The prologue of *Tyolet* introduces prominent themes of knighthood and chivalric adventures. It also has the function of giving key expressions related to the finding and recounting of adventures.

Despite its unusual structural features and uncouth subject matter, *Ignauire* is a unified lay which conveys a lesson. The beginning and end of *Ignauire*, containing the author's discussion of himself and the Description of the lady, have the important rhetorical purpose of making the hearers well-disposed. Moreover, the innovative placement of the lady's Description at the end of the narrative produces a symmetrical balance with the initial Description, and should be attributed to the author's creativity rather than failure to

maintain the established form. From the perspective of Digression, the passage about the author's lady can also be seen as an attempt to provide distance from the story. The underlying lesson is perhaps most apparent when the two corresponding sections are identified, each of which presents a wrongful way of loving; the resulting death of Ignaure then transmits a warning against such conduct. Without internal relationships or unifying ideas, various episodes in the above lays could appear unrelated to the surrounding sections, and therefore pointless. However, my study of the lay structures proves the authors' intention of unity, accomplished through the creative application of rhetorical and poetic concepts.

This thesis exposes the necessity and relevance of a rhetorical and poetic approach for the analysis of Old French texts. My close analysis of the structure of the lays in the context of the rhetorical and poetic theory has revealed the complex inner binding of the individual narratives. It is also clear that the writers could take these principles and apply them imaginatively and creatively in a wide variety of ways. Consequently, the creative effort of the authors can now be properly appreciated. Rather than fragmenting the corpus of the Old French lays, the diversity enriches it and reflects its development, thus illustrating the evolution of a genre. At different levels of complexity, the Old French narrative lays are carefully arranged narratives which reflect the theory of the poetics and draw inspiration from classical rhetoric.

## Appendix 1: Brief Summaries of the Structure of the Lays Studied

### Aristote

The text of *Aristote* develops around the central scene of the old teacher behaving like a beast. The scene is derived from the Simile of a lover to a beast being led to pasture, and serves as an illustration for one of the lessons of the story, the overwhelming power of love.

The scene in the garden develops the theme of love not only because it portrays Aristote behaving in a foolish way, but also because of the appropriate love setting. Love is also captured in the lady's lyrical songs, which are inserted into the garden scene, and represent descriptive Digressions.

To capture Aristote's attribute of wisdom, the author relates the old teacher's experience with love to his learning. In order to learn about love, Aristote, whom a Hyperbole portrays as a greatest sage of all, must lose his wisdom. The struggle between wisdom and love culminates in the old teacher's Exclamation, which mirrors the previous lament of Alexandre, but is more directly linked to the main theme.

The internal struggle of Aristote is also captured in the juxtaposition of terms *aprandre* and *desprandre*. These two terms, as well as other similarly sounding expressions, recur throughout the story, thus ensuring its unity.

Aristote's hypocritical behaviour of initially rebuking King Alexandre for being in love, then falling for love himself, confirms Cato's statement cited towards the end of the narrative. It also exemplifies the notion of two sins mentioned in the prologue. The story thus warns that one should refrain from slander, and should not blame others for one's own crimes.

In his final speech, however, Aristote cleverly uses the embarrassing episode to justify his previous slander of the king. By using his own experience as an example of a general principle, and then applying it to Alexandre, Aristote uses an argument from

Analogy. The interpretation of one's actions to prove a point is also the purpose of an *exemplum*. At the end of the narrative, Henri d'Andeli employs the rhetorical device Appeal for Pity, and so invites compassion for lovers by emphasizing human frailty.

## Conseil

In the lay *Conseil*, the worldly knight aims to persuade the lady about the necessity of loving, and advises on the appropriate way. To elucidate his advice on certain subjects concerning love, the knight employs a Description composed of a list and various types of Comparison. The Hidden and Overt Comparisons are often inspired by the outside world and nature, and take the story beyond the immediate surroundings of the festive hall, where the discussion between the knight and the lady takes place.

As the various topics of the speech have the common purpose of persuading the lady to love, the knight restates the same message in different words, and so uses the method Refining. Refining is also employed in the triple Description of the lady's three suitors at the beginning of the story. Another kind of Refining combines direct statement with words and actions. In relation to the unfulfilled yearning, for instance, the knight not only uses an example to portray the undesirable conduct, but also inserts an Exclamation of an imaginary lady. The scene is supplemented with Consequence, the possible loss of the lady's beauty. Furthermore, Refining is presented when the female protagonist exemplifies the knight's advice by carefully offering her love. As advised, for this purpose she employs Implication. Even the knight's speech serves as an example, because, in a periphrastic way, it demonstrates the knight's wisdom and eloquence.

Overall, the story of the knight and the lady illustrates that wisdom and eloquence represent the means to obtain love, and that appropriate loving leads to happiness. The narrative consists of an elaborate system of statements and reasons (illustrations and examples), which prove the validity of the statements. The design of question and answer that ensures the regular structure of the discussion is possibly inspired by the didactic form *chastoiment*.

When departing from the story, however, the author employs the method

Aposiopesis, and indirectly questions the usefulness of the knight's lesson on unfulfilled yearning. The method, therefore, undermines the validity of the advice that the knight has given to the lady.

## **Cor**

In *Cor*, Robert Biket exploits the marvel of the horn. The meaning which can be attributed to the stones on the horn highlights the themes of love, virtue and chastity. While at the beginning of the story the horn amazes the audience with its marvellous design and other attributes (which are captured in a detailed Description), the key purpose of the horn is to identify adulterous relationships and thus reveal the corruption of Arthur's court.

Every time the wine spills on one of the barons, he is ridiculed, and the shame of the court increases. The scenes have the form of varied repetition (with an inversion in the last trial). Most trials are outlined as a list of lords who attempt to drink from the horn, but the first attempt (by King Arthur) and the final (successful) attempt are developed further. Placed at the opposite ends of the narrative they produce symmetry.

The initial trial is followed by the queen's explanation of the outcome. In her brief account of an earlier event (the method Conciseness), the queen explains the difference between an amorous relationship and courtly conduct (the method Definition). Furthermore, the queen argues her innocence through a Hyperbole. Other forms of Hyperbole are employed in relation to Caradoc and his wife, who are, respectively, the most valiant at court (except for Gawain) and the most beautiful (except for the queen).

In the final episode, Caradoc's wife uses examples from nature in order to prove the necessity of loyalty; her argument is based on Analogy, and corresponds to Aristotle's argument by example. While Caradoc's wife stands for the courtly ideal, which was initially suggested by the Description of the lavish celebration, other ladies represent the reality, namely the corruption that threatens to cause the downfall of the court.

## **Desiré**

The title of the lay not only designates the name of the protagonist, but can also be attached to various incidents of the story: the parents' desire for a child; the knight's yearning for the lady once she disappears; and the desire to find his lost son. Desiré's name is thus used in a manner of Metonymy, because he is a concrete manifestation of the abstract desiring. The parents' effort to conceive a son is captured in an explanatory Digression.

The story of *Desiré* illustrates the protagonist's struggle between his love for God and his love for an otherworldly lady. The conflict represents Antithesis, which underlies the narrative and influences its structure. Just as the lady leads the knight off the path towards the hermit (or God), the hermit later leads him off the path to the lady. The Contrast is also captured in the place names of the White Clearing (where the knight meets the lady), and the Black Chapel (the abode of the hermit).

Desiré's breaking of his promise to the lady not to transgress is marked by the disappearance of the ring, the Consequence of his action. To capture the knight's suffering at the loss of the beloved, the author not only describes his condition (another Consequence) but also expresses it through the opinions of other characters. The lady's partaking of the Host, on the other hand, represents a sign that loving her is not against God's wishes (the method Implication).

To amplify the moment of Desiré's transgression, the author makes the knight lament (the method Exclamation) to interpret his own action, and later adds the interpretation of the lady. The key event is thus amplified through Refining. The desperation of the lament is also conveyed through repeated cursing; the passage includes the repetition of various forms of the word *maudire*, to curse, but sets them in different contexts according to who or what is being cursed.

## **Doon**

The narrative of *Doon* tells the story of the protagonist's ride and the uniting of the

son and father. While the ride represents the task announced by the lady and takes up the first part of the story, the task set by Doon, the bringing up of the son, determines the second part. The task of the ride is amplified through Refining (the announcement, attempts ending in death, Doon's success), and is expanded through a second task requiring a further ride (doubling). The ride is portrayed through the method Asyndeton, which captures its speed.

The episode of the ride is preceded by an elaboration of the lady's unwillingness to marry and followed by the amplification of her distress when her new husband announces his departure. Her change of heart about marriage implies that such a relationship brings happiness and is not to be feared. The son's growing up is foreshadowed by the father and then described by the author (Refining again). The protagonist summarizes the main events of the story towards the end of the narrative, where he proves that he is the father of the young knight. Doon's argument has the form of an incomplete *epicheireme*.

## **Espervier**

The overall purpose of *Espervier* is to ridicule the jealous husband. In the first part of the story, the author portrays the consequences of the husband's suspicion and jealousy, and displays a didactic tendency by linking the situations in the story to common occurrences and to a proverb. The generally accepted concepts thus amplify the specific situations. When referring to adultery, the author chooses the indirect method of Periphrasis.

The second part of the story comprises the triple restatement of a modified scene (varied repetition), which proceeds in a climactic fashion and renders the situation increasingly ridiculous. The interesting feature of this section is the lover's exit from the room. The movement is choreographed by the lady, but she does not explain her reasoning until after it takes place; because of her convincing interpretation of the bedroom scene, the credulous husband is portrayed as a fool. The recounting of the lover's actions displays the method Refining.

## **Espine**

The author of *Espine* amplifies two marvellous occurrences through recounting. The girl gives an account of her transportation during sleep to the young knight, and both her adventure and the knight's combat with otherworldly knights are told when the couple returns to court. In addition, the adventure of the ford is introduced during an evening of storytelling.

Despite the simplicity of the narrative, there are ties between the prologue, epilogue and the adventure. While the initial wordplay on "*songe*" alludes to the girl's adventure, the encounter at the Hawthorn Ford is amplified by the reference to the title at the end of the narrative.

The author draws attention to the main events of the story when he augments the danger of battle at the ford through trebling (varied repetition). The otherworldly aspect of the adventure is captured through a rather lengthy Description of the marvellous horse, which includes Hyperboles on the horse's superior characteristics.

## **Graelent**

The narrative of *Graelent* warns against obsession with utmost beauty. The key statement at the end of the narrative remarks that no woman is so beautiful that there is no other woman of comparable beauty. The story therefore criticizes the king's annual practice of displaying the queen so that she might be judged as most beautiful. When applied to an author's composition of the narrative, the statement is possibly aimed against the overuse of the Hyperbole of beauty. The topic of utmost beauty is amplified throughout the narrative, whether in the Descriptions of the queen and the otherworldly lady, during the arrival of the maidens and the lady to court (varied repetition), or in connection with the annual judgment of queen's beauty.

Graelent's indiscretion during the annual custom leads to the trial, the outcome of which depends on proving or disproving the queen's utmost beauty. At the trial, as dictated by judicial practices, the opponent (the king) and the compurgator (the lady) must refer to



the events that led up to the trial; the characters thus restate the events and further amplify the topic of beauty. While the lady's beauty proves that the queen is not the most beautiful, the lady also dismisses the conflict by denying the possibility of determining utmost beauty. Whereas the lady's argumentation creates a part of a judicial process, her presence could be also perceived in the context of a syllogistic argument, as its minor premise.

Besides judicial argumentation, the narrative also includes elaborations composed of statements and reasons which highlight other themes significant to the story. At the beginning of the narrative, Graellent elaborates on love in the form of a rhetorical argument, and further on Graellent's poverty becomes amplified through the method *chria*. The condition of poverty is subsequently contrasted with the extensive list of gifts that the knight receives from the lady. The Contrast between poverty and wealth alludes to Graellent's circumstances, which result from the feudal and amorous relationship, and highlights the advantages of the latter.

At the end of the narrative, the author employs the techniques of rhetorical manipulation, namely Appeal to Pity and some *topoi* of Amplification. On the same occasion, the author also reuses the motif of the mantle, which brings to mind the first encounter of the couple and so in a circular way concludes their story.

## **Guingamor**

A prominent part of Guingamor's adventure is the hunt for the white boar, which acts as a transition between this and the other world. The initial Description of the hunt is cyclic, as the author repeatedly portrays the same motifs, such as the releasing of the dogs, the blowing of the horn and the barking of dogs. This pattern later gives way to the repeated loss and recovery of the dog and the boar.

The hunt forms a frame from which the author digresses to comment on the beauty of nature and to describe the amazing palace. The comments on the beautiful weather and surroundings creates a Contrast to Guingamor's desperation, which is amplified shortly afterwards by Exclamation. In the Digression devoted to the palace, the author highlights its extraordinary design and perfection. The otherworldly nature of Guingamor's

surroundings is implied through the setting, the forest and the perilous river, by the colour of the boar, and by the reluctance of the dogs to enter the forest.

The author also amplifies and emphasizes the most amazing aspect of the other world, the slow passing of time. The time shift is foreshadowed, implied when Guingamor passes through the unkempt condition of the forest (the method Consequence), and confirmed by the words of the charcoal-maker.

The recounting of the adventure both by the author and the characters offers multiple perspectives; each version is viewed from a different time and space, and imports additional information. The only "complete" version is the one that the charcoal-maker brings to court, as it contains the entire truth about Guingamor's adventure, including his final departure. Through the charcoal-maker, the author also separates the story from the protagonist, and thus completes its journey back to court.

## **Haveloc**

As the author of *Haveloc* indicates at the beginning of the text, his story of Haveloc's quest for identity illustrates both honourable and wicked deeds from which people might learn. Initially, the story portrays two similar situations in which the characters involved act (in accordance with their nature) in opposite ways: Grim does his best to fulfil the wishes of the king and help Haveloc, and Edelsi wants to keep the rule of Argentille's lands. Also, in both kingdoms there is a conflict between the vassals faithful to the late kings, and the usurping forces relying on traitors. While the traitors are portrayed in a negative light and the message warns the audience against similar actions, the audience is to learn from the actions of the faithful vassals.

Argentille's dream, which represents the turning point of both the narrative and Haveloc's life, is referred to several times through Dialogue. Haveloc and the hermit interpret the dream according to their occupation, and so provide a perfect example of the method Dialogue, which is used here as a means of Refining. Multiple accounts are also devoted to the story of Haveloc's childhood. In addition, restatement is used in relation to Edelsi's oath to the dying king; by trying to find an alternative interpretation to the oath,

Edelsi reveals his malevolent intentions.<sup>1</sup> Refining through actions highlights Haveloc's strength, an important attribute that Edelsi exploits in his interpretation of the oath, and that leads to Haveloc's marriage with Argentille.

The correspondences between the situations of Haveloc and Argentille result in parallels between some sections of the narrative and create interlacing. The author moves from one branch of the story to the next by employing Digression, and then gradually joins the new branch to the preceding one. The use of advice or instruction for the motivation of events represents a form of foreshadowing. Diversions from the anticipated events enable the author to develop the narrative by including colourful episodes.

When using wordplay, the author puts emphasis on names; Grim's name attaches the story to the actual location of Grimsby, and the name Cuaran, based on a profession, implies the protagonist's ignorance when it comes to his identity. In the end, Haveloc's identity is verified through the means of Consequence; the flame and the blowing of the horn determine him as the rightful successor.

## **Ignauere**

Through the double title stated at the end of *Ignauere*, the author suggests that his lay is about Ignauere and about a prisoner. The latter title represents a Metaphor for the protagonist's imprisonment by love as well as reflects the actual events of the story, namely Ignauere's captivity by the lords. That the imprisonment is meant to be understood metaphorically is clear from the author's final Description of his own beloved, to whom he is attached by a chain.<sup>2</sup> The setting of love is established within the initial Description of Ignauere, especially in the portrayal of his festivities in the forest in springtime.

As the author and the protagonist share the role of being lovers, there is a parallel between the world outside the story, and the world within it. This parallel is further highlighted in the wordplay on their names IgNAUere and ReNAUt, with each name

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<sup>1</sup> The speech in which Edelsi announces his outrageous decision has the parts comparable to those of a judicial address.

<sup>2</sup> This section represents an unusual departure from the story, achieved through Digression/retraction.

creating a reflection of the other. Moreover, as lovers, the author and the female characters of the story also share the activity of composing a lay about Ignaure.

The design of the text contains three main parallels. The first consists of the symmetrically placed Descriptions, that of Ignaure at the beginning and that of the author's beloved at the end. Secondly, the author employs varied repetition. This method is most developed at the beginning of the story, where it follows a climactic movement and contains a Consequence highlighting the lady's anger. The additional purpose of the initial and the last varied repetition is to amplify the Description of the lover and the ladies' admiration for him. Among other techniques, the ladies' praise encompasses an abbreviating Implication, which refers to a common belief that certain people can deter lightning. In the third parallel, the key incidents from the section devoted to the ladies mirror the events of the section devoted to the lords; this parallel has a great impact on the overall structural division of the lay.

As a whole, the narrative resounds with the interweaving of expressions of similar sound and meaning, and of expressions with multiple interpretations. However, it is especially in the passages describing the gruesome meal made of Ignaure's heart and penis that the author exploits the method Ambiguity. The author's cleverness with words is also displayed in his using the same expression to create a rhyme of two consecutive lines; in such cases, each line relies on the different meaning of the word.

In its entirety, the narrative captures the consequences of the overwhelming force of love. As such, the desperate position of imprisonment by love is highlighted at the end of the narrative in the author's Appeal to Pity by requesting that the listeners pray for lovers.

## **Lecheor**

The lay *Lecheor* evolves around the base expression *con*, and the idea that it is the hope for sexual fulfilment, rather than devotion to female beauty, that motivates knights' refinement and chivalric prowess. The refinement of the assembly is portrayed through the Description of the crowd during the festival and the storytelling competition. This

Description of the specific event is preceded by a detailed depiction of the annual custom at the beginning of the text. The narrative thus begins directly with a general Description which amplifies the theme of storytelling (crucial to the subsequent story) through restatement in different words. The main points of the general Description correspond to the portrayal of the specific event, with the exception of the lady's speech, which is "inserted" into the middle of the event.

In her speech, the lady draws attention to the term *con* through a series of periphrastic questions. The repeated expressions at the beginning of each line focus attention on the one thing that all the questions are aimed at. The Contrast of the *con* to beauty, that is, the Contrast between the new and the established idea concerning the source of chivalry, is presented at the end of the speech.

The author indirectly invites the audience to praise the lady's wit by amplifying (through Refining and synonymous expressions) the praise of the lady's companions as well as of the surrounding assembly. However, he subsequently retracts from the praise, indicating that it is not appropriate to employ a base word within a courtly context, when he detaches himself from the expression. Ironically, in these lines the author also amplifies the base expression through wordplay on the *c-o-n* sound.

## **Mantel**

The Description of courtly glamour and royal generosity at the beginning of Robert Biket's *Mantel* is sprinkled with Hyperboles in order to impress the audience, as well as to prepare the ground for the arrival of the marvellous garment. The Arthurian ideal (represented by the Description of splendid festivities) creates a sharp Contrast to the reality of Arthur's court.

The structure of Robert Biket's *Mantel* is largely based on a varied repetition of the same scene. To highlight the message of widespread disloyalty at Arthur's court, one lady after another is tested by the mantle and is publicly shamed. The link between disloyalty and the magical object is initially established by the youth who brings the mantle, and the message is reinforced by the restatements of other characters. Later in the text, the youth

also explains the far-reaching consequences that failure would have for the reputation of the court.

The outcome of each trial becomes amplified through Refining by the characters' interpretations. The humiliation is further emphasized through the methods Consequence (when the appearance of the ladies gives away their emotions), and Ambiguity (malicious comments which involve wordplay). Moreover, the speeches of some characters address other topics relating to disloyalty, such as slander, and thus emphasize the theme. Especially notable is the exchange between Kay and Gawain, which has the design of the debate form *jeu-parti* (and exemplifies the method Dialogue).

Throughout the trials, Biket manages to transpose the feeling of frustration onto the audience. He achieves this by repeatedly referring to the mood of the characters, who are increasingly disappointed and hungry, and by describing each subsequent trial with frustrating monotony and repetitiveness.

Overall, as in *Cor*, the story of *Mantel* shows the disparity between the ideal and the reality. However, the different versions of the ending (in different manuscripts) reveal that the specific message conveyed by the story depends on the concluding verses.

## **Melion**

The protagonist of *Melion* states the message of the story at the end of the narrative: as his experience has taught him, whoever trusts a wife completely is a fool. In a way, the final proverb relates to the idea behind Melion's initial vow that he will not love a woman who has loved another man; both the initial and the final statements express mistrust in the loyalty of women.

Within the story, the relationship between Melion and his wife is defined by its Contrast to the relationship between a vassal and his lord. To reinforce the underlying Contrast of the two relationships, the author designs two parallel sections, respectively portraying Melion's happiness in the forested lands of Arthur's fief, and his savage existence in Ireland. While, as a result of Arthur's generosity, Melion happily follows

chivalric pursuits, the wife's betrayal changes him into a savage animal.

Because Melion-wolf continues to think and act as a human, he exemplifies Personification. The wolf's human attributes are then amplified through Refining by authorial comments, the wolf's actions and especially in the scene where the wolf approaches Arthur and his knights in Ireland, where the author employs trebling. Moreover, each time the wolf displays his tameness, the knights amplify this attribute by amazed exclamations.

To highlight the intensity of the wolf's happiness when Arthur arrives in Ireland, the author employs the method Epanaphora and follows with the restatement through synonymous expressions. This passage, together with other demonstrations of loyalty (such as the wolf's continuous presence at Arthur's feet), in a periphrastic manner illustrates Melion's devotion to the king. Whereas the devotion primarily represents a vassal's attachment to his lord, Arthur's position borders on that of a saviour. It can be said that Arthur twice saves Melion when he finds himself in an unfortunate situation due to women, and so loyalty to him is more important to the knight's wellbeing than love.

## **Nabaret**

Although we know that there is a definite point to the lay *Nabaret*, the exact nature of the irony has not yet been identified. However, it clearly has something to do with one's appearance, because the lady mockingly refers to a long beard and braided whiskers, the author twice remarks on the lady's laces and wimples, and a great number of lines are devoted to the depiction of Nabaret's anger about his wife's clothing. In her Implication, the lady possibly suggests that if the jealous husband is so certain of her being unfaithful, he should take on the appearance of a cuckold. Other interpretations are equally possible, but what is clear from the reaction to the statement (another Implication) is that the lady's speech is both clever and funny.

## Oiselet

The story of *Oiselet* is enframed within an initial and final proverb. Even though the first proverb refers to the deterioration of property, and the final to the loss of everything through greed, they both capture what happens in the story. In brief, the peasant's greed and baseness when it comes to the magic of the garden and the meaning of the bird's proverbs cause the beautiful garden to decay. The peasant's purpose of embodying negative characteristics is already apparent from his designation as *le vilain*.

The two contrasting images of the garden are situated at the opposite sides of author's depiction of the main adventure, and so produce a symmetrical balance. Besides the contrasting Descriptions, the author also inserts the bird's two songs, and through them juxtaposes the peasant to lovers. In the Apostrophe of the second song, the bird urges the garden to desiccate, thus foreshadowing what happens at the end.

The Description of the beauty of the magical garden is attached to the Description of marvels attributed to the bird. Despite the fact that the Descriptions of both the garden and the bird are quite extensive, they include little specific information; rather than directly naming things, the author employs Hyperboles, Overt Comparisons and evasive statements. The bird's power to think and speak makes it a device of Personification.

In the story, the bird is not only the source of life in the garden but also, in relation to the three wise sayings, the source of knowledge. In this way, the garden and the proverbs parallel each other. The section on the three proverbs includes trebling whereby the three passages in which the bird tells the proverbs to the peasant are composed of similar elements. Each proverb is amplified through Refining by the bird's statements, the peasant's actions (including Consequence) and the bird's interpretations of the actions.<sup>3</sup> The section on the three proverbs illustrates another proverb, which states that although one might believe in one's own wisdom, one may, in fact, be stupid. Because on several levels the peasant's actions illustrate proverbs, the form of the lay resembles that of an *exemplum*.

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<sup>3</sup> The dialogue was inspired by the form of *chastoiement*.



## Ombre

Jean Renart's *Ombre* demonstrates how good sense when presented through courtly actions leads to love. The contents of the plot are indicated in the prologue through the general statements on good sense and folly, and by the reference to and a short summary of (the method Conciseness) *Escoufle*, Renart's earlier work with similar elements. The concepts of wit, courtliness and love are united in the statements at the end of the narrative.

The themes of good sense and courtliness are developed both in relation to the author (in the prologue) and the protagonist (in the story), and are, respectively, attached to literary creativity and to love. The two levels also meet in the key episode at the well, where the knight's clever action parallels the cleverness with which the author adapts the Narcissus motif. Moreover, the author does not describe the action directly, but through the Consequence of the action (the ripples on water), and in the lady's recounting of the deed.<sup>4</sup> The indications of knight's wit, courtliness and love rely on numerous techniques, such as Periphrasis (including words and actions), Implication, Metaphor, Analogy (to Gawain), Exemplification (of Tristan), various forms of Comparison, Definition (of courtliness) and Consequence (of the knight's true love).

The initial indecision and emotional turmoil of the knight are captured in an Exclamation, which offers an insight into the knight's inner deliberations with regards to visiting the lady; these are based on choosing between two possible alternatives. Another dilemma between two alternatives occurs when the knight must decide whether to take the ring back; here the reasoning is not unlike the technique Division. The lady's thinking process, on the other hand, resembles Reasoning by Question and Answer.

In the context of Matthew of Vendôme's attributes of an action, *Ombre* provides a good example of the progression of love. The theme of love is also supported by the appropriate flowery setting through which the knights ride to the lady. However, Jean Renart also displays his playfulness by transforming the traditional perception of love, and endowing the established images and motifs with a new interpretation.

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<sup>4</sup> The latter amplifies the action, and so works together with the lady's planning of a corresponding action.

The sections of the narrative are linked through the recurring references to a journey, path or sea voyage; these often appear as general statements. Accordingly, the author exploits the possible meanings of the expression *voi*.<sup>5</sup> Even though the knight must physically travel to the castle of his beloved, his journey toward the lady's love is more metaphorical than physical, and the harbour the knight reaches is that of her affection.

## **Trot**

The purpose of the lay *Trot* is to persuade ladies to love. The primary means used to convey the message are two contrasting scenes of ambling and trotting ladies; while the depiction of the happy amble is designed to attract the audience, the suffering group has the function to deter. The Descriptions are focused on seasons, clothes and equipment, and their various aspects are emphasized through Hyperboles.

To amplify the meaning behind the two contrasting scenes, the single lady offers her interpretation, and explains that the conditions represent the consequence of the ladies' previous conduct in relation to love. The suffering experienced by the trotting group is further amplified in her first-hand account of it, and in her lament (the Refining method Arousal). The lady's appeal is supported by an illustrative proverb, which ultimately captures the message behind Lorois's adventure.

The structure of the narrative is based on symmetry, in that the second part of the text mirrors the first: while the lay both begins and ends at court, the first part depicts the happy Lorois and happy ladies, and the second part portrays the suffering group and the suffering single lady. While the contrasting scenes are based on the concept of Antithesis, the centring of parts corresponds to the method of Chiasmus. The theme of love is indicated through the Implication concerning Lorois's quest for a nightingale.

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<sup>5</sup> A quadruple restatement that heavily draws on the wordplay of *voi* and *penser* marks the passage of the knight's ride towards the lady.

## Tydorel

At the core of the *Tydorel* narrative lies the recurring proverb, which states that whoever does not sleep was not born of a human. It is supported by the saying that a man cannot be certain that he is bringing up his own child. When the author presents the supporting saying, which apparently circulates among peasants as gossip, he also applies it to the situation in the story. Both proverbs are closely related to the story: the protagonist's father is an otherworldly knight, and as a Consequence of his origin, the protagonist never sleeps. Since the events of the lay lead to Tydorel's discovery of his origin, the story consists of a quest for identity.

The narrative greatly amplifies the episode of Tydorel's conception by giving its details at the beginning, and by repeating them in the mother's account at the end of the story.<sup>6</sup> The mother's speech is composed of a mixture of third- and first-person viewpoints, and even includes a citation. Through minor adjustments the mother manages to downplay her willingness to have the knight as a lover, and appeals for her son's sympathy. Both the initial and the end account contain the Description of Tydorel and explain the origin of his sleeplessness; these are supplemented by yet another version of the Description presented by the author when Tydorel is born. The narrative of *Tydorel* is, therefore, to a great extent based on Refining.

Into the Description of Tydorel's growing up, the author inserts an episode of the wounded knight which can be seen as an explanatory Digression. The Digression serves to explain the end of the adulterous relationship, and was originally probably meant to elucidate the death of the king.

The chief purpose of the episodes concerning the widow's son is to amplify (through restatement) the key proverb and to bring to Tydorel's attention what everyone else already suspects. When the widow's son presents the proverb to Tydorel, the proverb functions as Implication. That Tydorel's subsequent contemplation focuses on sleep (and its lack) is amplified through the synonymous and antonymous expressions related to sleeping. In this way even a small scale repetition of expressions supports the greater

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<sup>6</sup> The otherworldly element of the episode, as well as the theme of love, are supported by the setting: the garden and the grafted tree.

theme.

## Tyolet

The story of *Tyolet* portrays the protagonist's introduction into the world of knighthood. The shift in Tyolet's outlook on the world is captured in the Contrast between Tyolet's initial naivety and his final refinement; while at the beginning of the story Tyolet is charmed by the shiny appearance of chivalry, by the end of the story he has gained an understanding of its substance. The initial Description of Tyolet says that he lives in the wilderness of a forest and has the magical ability of attracting animals by whistling (an attribute important for Tyolet's fulfilment of the central task of the story). Tyolet's naivety is captured through his interrogation of the shape-shifting knight about the armour,<sup>7</sup> which focuses on the armour as the "container" of knighthood, and thus represents Metonymy. Tyolet's gradual experience and insight into the substance of knighthood is gained by witnessing the conduct of Arthur's knights. When injured after cutting off the stag's foot, Tyolet experiences the betrayal of the treacherous knight, but receives help from Gawain. Even though they both represent the "containers" of chivalry, the treacherous knight and Gawain exemplify two contrasting images of what being a knight can mean.

Throughout the narrative, the author to a great extent relies on the recounting of the characters. Whereas at the beginning of the story Tyolet's literal repetition of words demonstrates his incomprehension of the words conveyed, his final interrogation of the treacherous knight reveals his acquired eloquence. Also, the multiple versions of the adventure of stag's foot that are presented at court highlight that the truth can be twisted when taken at face value. While Gawain elaborates on the treachery of the knight in a periphrastic and metaphorical manner, Tyolet's questions proceed in an indirect way which has affinities with induction or the subtle Introduction of an oration. The treacherous knight's guilt is proven through Consequence.

The theme of recounting is established in the prologue, both by the author's elaboration on the subject and in the wordplay on related expressions (*conte*, *conter*,

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<sup>7</sup> At the same time, the verbal exchange provides the Description of knightly equipment.

*aventure*). When the treacherous knight admits his guilt, the account (*conte*) becomes linked to shame (*honte*). Another wordplay, *chevalier beste*, is attached to the theme of knighthood. The expression captures Tyolet's initial outlook of the world (he lives among the beasts of the forest), and also the brutal side of chivalry that involves killing. This aspect is brought forward in the Definition, presented by the shape-shifting knight and repeated by Tyolet's mother. The playful term is amplified in multiple repetitions in the first section of the story, and recurs as a Metaphor in Gawain's speech.

## Appendix 2: Rhetorical and Poetic Terms

Abbreviation	a shortening of a narrative by omitting unnecessary/irrelevant passages in order to clarify the underlying idea
Ablative Absolute	an abbreviation technique; a phrase formed through the use of the ablative case
Abridged Comparison	a method of Comparison which relates all the like elements of two things
Adjunction ( <i>adjunctio</i> )	a figure of diction; <sup>8</sup> a verb holding two clauses together is either at the beginning or at the end; a way of beginning a narrative
Allegory ( <i>permutatio</i> )	a trope; words state one thing but signify another; created through comparison, argument or contrast ( <i>Rhetorica ad Herennium</i> ); substitution of an expression with a proper name (Geoffrey of Vinsauf)
Ambiguity	a method of Emphasis; the use of a word which can be interpreted in more than one way; may veil the true meaning and have the effect of mockery
Amplification	a part of the rhetorical Conclusion; manipulates the hearers' emotions and so their perception of the case embellishment and expansion of a narrative
Analogy	a method of Emphasis which (1) through naming a historical character draws a parallel between the current situation and the known circumstances of the character ( <i>Rhetorica ad Herennium</i> , Geoffrey of Vinsauf); (2) illustrates the current situation by referring to a parallel situation without providing a direct explanation of the lesson (Geoffrey of Vinsauf)
Antistrophe ( <i>conversio</i> )	a figure of diction; repetition of the same expression at the end of successive phrases
Antithesis ( <i>contentio</i> )	a figure of diction; two opposites meet in a Comparison
Aposiopesis	a method of Emphasis and a figure of diction; recommends the use of unfinished statements, and thus implies something without directly stating it
Apostrophe ( <i>apostrophatio</i> , <i>exclamatio</i> )	an amplification technique; people speak to themselves or to other animate or inanimate things; it may have a form of rebuke, emotional outburst, complaint or verbal attack; encompasses Exclamation, Reduplication, Hypophora and Indecision (Geoffrey of Vinsauf); a figure of diction; speech is addressed to a man, place or object, and is caused by grief or anger—equivalent of Geoffrey's Exclamation ( <i>Rhetorica ad Herennium</i> )
Appeal to Pity	a part of the rhetorical Conclusion; stirs the hearers and increases ill-will against the opponent through ten possible commonplaces
Argument from Analogy	a rhetorical line of reasoning; the conclusion is adduced from resemblances between things
Argument from the contrary	a rhetorical line of reasoning; the conclusion is adduced from a contrary example
Arousal	a method of Refining; speaker or a character afflicted with an emotion manipulates the emotions of the audience
Articulus, Comma or Phrase	an abbreviation technique and a figure of diction; a series of words separated by a comma
Asyndeton ( <i>dissolutio</i> )	an abbreviation technique and a figure of diction; clauses of a sentence are joined but not connected with a conjunction
Character Delineation ( <i>notatio</i> )	a figure of thought; describes the distinguishing characteristics of a person
<i>Chastoiement</i>	a didactic exchange between an informer and an interlocutor which has the purpose of instructing
Chiasmus, Reciprocal Change ( <i>commutatio</i> )	a figure of diction; two clauses of a sentence are composed of the same words but arranged in an inverted order

<sup>8</sup> In this table, the division of techniques into groups follows the *Rhetorica ad Herennium*. As noted above, the classical figures of diction and figures of thought correspond to Geoffrey of Vinsauf's easy ornaments, and tropes correspond to his difficult ornaments.

<i>chria</i>	a method of Refining; an elaboration upon a theme composed of a simple statement, a reason, a restatement of the initial statement (with or without reasons), a Comparison, an example and a conclusion
Climax ( <i>gradatio</i> )	a figure; speech proceeds only after a word from the previous section has been repeated
Comparison ( <i>collatio</i> )	an amplification technique, a figure of thought; draws the point of resemblance from two things that are basically dissimilar (Geoffrey of Vinsauf); encompasses Contrast, Negation, Detailed Parallel and Abridged Comparison in the <i>Rhetorica ad Herennium</i>
Conciseness ( <i>brevitas</i> )	a means of abbreviation; recommends the elimination of any general statements, and the use of only the essential elements of an account, namely nouns; a figure of thought; a multitude of things is expressed through a few words
Conclusion	the last part of a classical oration which influences how the listeners perceive the speech
Conjunction ( <i>conjunctio</i> )	a figure of diction; two clauses are held together by a verb; a way of beginning a narrative (Matthew of Vendôme)
Consequence	a method of Emphasis; replaces direct words with a reference to the consequences of things
Contrast	a rhetorical method of Comparison; refers to two things that are unlike each other
Definition ( <i>definitio</i> )	a figure of diction; explains the characteristic qualities of a subject in a concise manner; a rhetorical source of argument consisting of Enumeration and classification by "species"
Description ( <i>descriptio</i> )	an amplification technique; depicts a person or an event
Detailed Parallel	a rhetorical method of Comparison; the point of resemblance is vividly described for each of the two resembling things
Dialogue ( <i>sermocinatio</i> )	a method of Refining and a figure of thought; persons are attributed words according to their characteristics
Digression ( <i>digressio</i> )	a technique mentioned by Cicero in relation to the Statement of Facts; the speaker digresses beyond the limits of the topic at hand in order to make a Comparison, amuse the audience or for amplification; an amplification technique which (1) brings in material from the outside and then returns to the original material; it is linked to Comparison and Simile; (2) departs from the material at hand to another part of the material, and so the narrative order becomes disrupted; in Geoffrey's example consists of a Description
Disjunction ( <i>disjunctio</i> )	a figure of diction; adjacent clauses end with a verb; a way of beginning a narrative (Matthew of Vendôme)
Division ( <i>disjunctio, divisio</i> )	a figure of thought; two alternatives are each accompanied with a reason and brought to a conclusion
Emphasis ( <i>significatio</i> )	an abbreviation technique; a thing is replaced by the name of its property or a property replaces the thing; a figure of thought; words express more than they state; comprises methods Understatement (not included in the <i>Rhetorica ad Herennium</i> ), Hyperbole, Ambiguity, Consequence, Aposiopesis and Analogy
Enumeration	a part of Cicero's Definition; a list of components of a thing
Epanaphora, Anaphora ( <i>repetitio</i> )	a figure of diction; repetition of the same expression at the beginning of successive phrases
<i>Epicheireme</i>	a five-fold rhetorical argument, consisting of a major and minor premises, both supported by a reason, and a conclusion
Exclamation ( <i>exclamatio</i> )	a method of the amplification technique Apostrophe; a person exclaims from sorrow or some other cause; an equivalent of the rhetorical Apostrophe
Exemplification ( <i>exemplum</i> )	a figure of thought; a reference to something done or said in the past accompanied by the naming of the speaker or doer
<i>Exemplum</i>	the depiction of human actions illustrating a lesson which is summarized at the end of the text; an illustrative statement relating to the story at the beginning of a narrative (Geoffrey of Vinsauf)
Fusion of Clauses	an abbreviation technique; joining of two concepts into one
Hidden Comparison ( <i>collatio occulta</i> )	Comparison which is inserted into the narrative without being introduced in an obvious way

Hyperbole ( <i>superlatio</i> )	a method of Emphasis and a trope; produces exaggeration
Hypophora ( <i>subjectio</i> )	a figure of diction and a method of the amplification technique Apostrophe; occurs when we ask if something can or cannot be done, support both possibilities with a reason, and finish with a conclusion; in classical rhetoric it may be applied to evaluate alternative causes of past actions
<i>Hypozeugis</i>	a way of beginning a narrative: each clause has its own verb (Matthew of Vendôme)
Implication	an abbreviation technique; words convey additional meaning to the one directly stated (Geoffrey of Vinsauf) a means of making the Statement of Facts brief ( <i>Rhetorica ad Herennium</i> )
Indecision ( <i>dubitatio</i> )	a method of the amplification technique Apostrophe, a figure of diction; the speaker deliberates which out of two or several expressions he should use
Induction	a rhetorical method of questioning an accused; questions are in an indirect way leading towards a specific point which the opponent does not want to grant; however, in the end the opponent must either refuse to answer, concede the point, or deny it
Insinuation, Subtle Approach	an indirect Introduction of a rhetorical speech
Interlacement ( <i>complexio</i> )	a figure of diction; a repetition of the same expression at the beginning and end of successive phrases
Introduction	the first part of a classical oration which prepares the listeners' minds for listening to the speech
<i>Jeu-parti</i> ( <i>joc partit</i> )	poetic discussion or debate in which the two speakers support opposite opinions
<i>laissez similaires</i>	separate but similar acts, or different perspectives of a single event, described in consecutive stanzas in the <i>chansons de geste</i>
Metaphor ( <i>translatio</i> )	a trope; characteristic of one thing is used to describe another thing
Metonymy ( <i>denominatio</i> )	a trope; the name of a greater thing for a lesser; invention for the inventor; the instrument for the possessor; the cause for effect, the content for container and vice versa ( <i>Rhetorica ad Herennium</i> ); the invention for the inventor; the possession for the possessor; the container for the contained; and all of these vice versa (Matthew of Vendôme); the substitution of the abstract for concrete; the cause for effect; the instrument for user; the material for object; and the container for content (Geoffrey of Vinsauf)
Negation	a rhetorical method of Comparison; considers things that are alike because they share a negative aspect
Ocular Demonstration ( <i>demonstratio</i> )	a figure of thought; vividly describes an event, including the preceding, following and accompanying events
Opposition ( <i>oppositio, oppositum</i> )	an amplification technique; a statement assumes two forms, a positive and a negative
Overt Comparison ( <i>collatio aperta</i> )	an amplification technique; a Comparison is presented openly and uses such words as more, less, equally
Paronomasia ( <i>adnominatio</i> )	a figure of diction; a word is reintroduced in a different form (shortened, lengthened of with some letters transposed), or in a different case ( <i>Rhetorica ad Herennium</i> ); words that are alike in letters or syllables ( <i>Documentum</i> ), or that are spelled differently despite the resemblance in sound ( <i>Poetria nova</i> ); similarity of a sound at the beginning or at the end of words appearing in the same line (Matthew of Vendôme)
Periphrasis ( <i>circumlocutio, circuitio</i> )	an amplification technique; a subject is described in a roundabout way, rather than directly; it is based on a noun, verb or the combination of the two
Personification ( <i>prosopopeia</i> )	an amplification technique; gives the power of speech to something which does not have that power a rhetorical figure of thought; an absent person or a mute thing express themselves through words, and in accordance with their character
Portrayal ( <i>effictio</i> )	a figure of thought; describes the appearance of a person
Reasoning by Contraries	a figure of diction; two opposite statements are used to prove each other



<i>(contrarium)</i>	
Reasoning by Question and Answer <i>(ratiocinatio)</i>	a figure of diction; consists of successive questions and affirmative answers; the questions are drawn from the statements which precede them; the answers ultimately lead towards proving the speaker's point
Reduplication <i>(conduplicatio)</i>	a method of the amplification technique Apostrophe; a word is repeated due to sorrow, love or indignation); a classical figure of diction; one or more words are repeated for amplification or Appeal to Pity ( <i>Rhetorica ad Herennium</i> ); equivalent of Matthew of Vendôme's <i>Epizeuxis</i>
Refining <i>(interpretatio, expolitio)</i>	an amplification technique, and a rhetorical figure of thought; dwelling on the same topic while it seems to be saying something new; achieved in two ways: (1) by repetition with changes in words, delivery and treatment (through Dialogue or Arousal), or (2) by an elaboration of a theme in the form of a <i>chria</i>
Rhetorical argument	a rhetorical line of reasoning consisting of the proposition, reason, proof of reason, embellishment and resumé
<i>Sens</i>	the overall signification of a narrative; its underlying idea
<i>Sententia</i>	a (general) statement employed in Geoffrey of Vinsauf's artificial beginning; [also a figure of diction; a concise saying drawn from life]
Simile ( <i>imago</i> )	a figure of thought; compares two similar things through an appropriate image
Summing Up	a part of the rhetorical Conclusion; the main points of the speech are recalled in a concise manner and in the order in which they were discussed
Synecdoche <i>(intellectio)</i>	a trope; recommends the use of a part to indicate the whole
Synonymy or Interpretation <i>(interpretatio)</i>	a rhetorical figure of diction; a word is replaced with another word of the same meaning; Geoffrey of Vinsauf widens the explanation to several expressions or clauses
<i>Topos</i>	an established motif recurring in medieval literary works; a topic used for invention in an argument and in rhetoric
Transition <i>(transitio)</i>	a figure of diction; summary of what has been said and what will follow
Transplacement <i>(traductio)</i>	a figure of diction; a word is either frequently reintroduced in order to make the style more elegant, or employed first for one function and then for another (for example as a noun and as a verb) ( <i>Rhetorica ad Herennium</i> ); a word is reintroduced in a different case (Geoffrey of Vinsauf)
Understatement <i>(diminutio)</i>	a method of Emphasis and a figure of thought; downplays the message and thus conveys it in a subtle way
Vivid Description <i>(descriptio)</i>	a figure of thought; depicts consequences of an action
<i>Zeugma</i>	a way of beginning a narrative: a verb is either used in the first, in the last or in the middle clause of the series of clauses, and relates to all the clauses (Matthew of Vendôme)

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